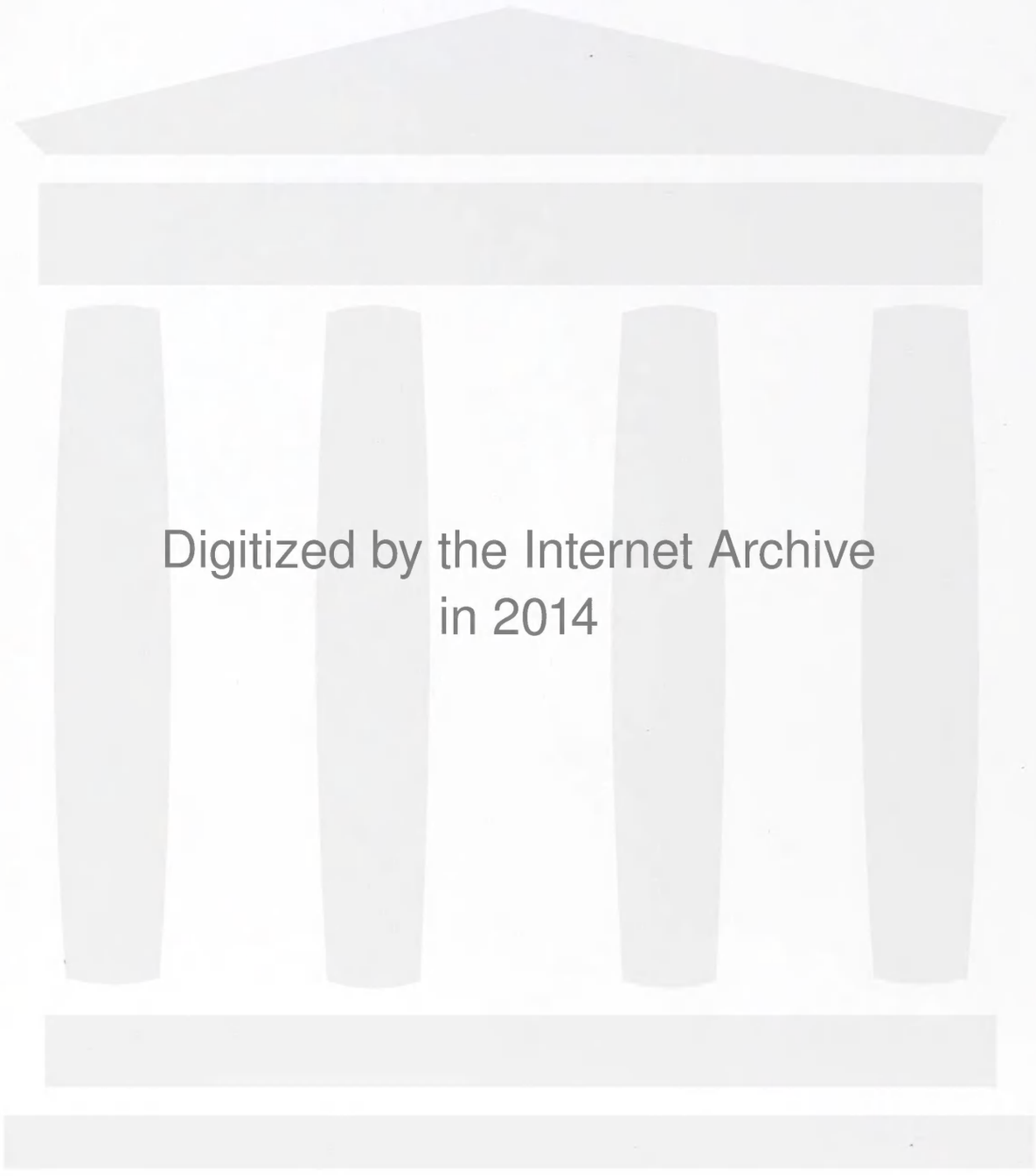
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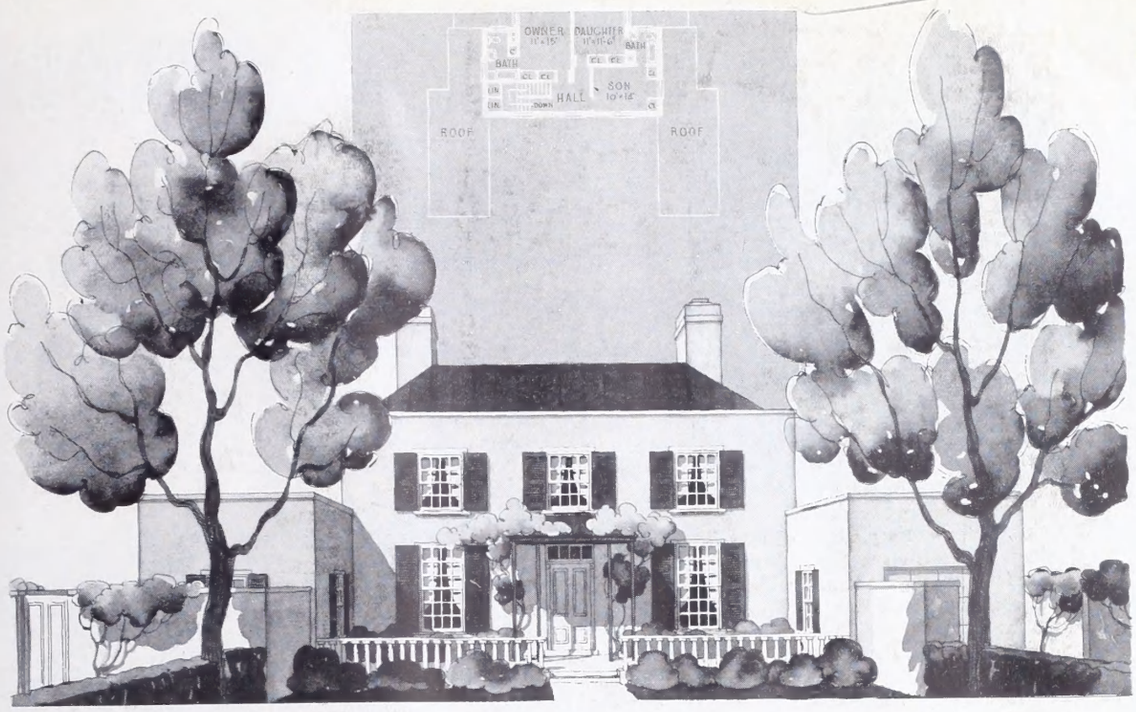
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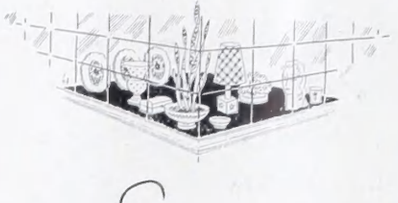
ed a solitaire table. think of a lot more uses nfield. The most impelling s that it can be folded e and tucked away in a tea and the next rubber top is 16¼ inches wide. The whole table stands It is made of mahogany laid border. Use it for extra bedside table, in a papers or magazines or window. It costs $13.50 Elsie de Wolfe's smart lways bursting with

THE STUYVESANT BUILDING GROUP

House Beautiful — Town & Country

572 MADISON AVENUE — NEW YORK

WINDO



News Flashes from the Smart Shops

1 Even if your house is wired for electricity to the hilt, candles have such charm that you should not forget to use them. If you're beyond the power line, of course, you can't conceivably do without them. These ship's candles are as practical as they are handsome. At first glance they seem to be ordinary candle sticks. But when you tip one you discover that it can be set at any angle and still burn brightly. You can even hang them on the wall, which doubles their usefulness. They are made of brass, are $6 a piece and come from Wm. Jackson, specialists in fireplace accessories.





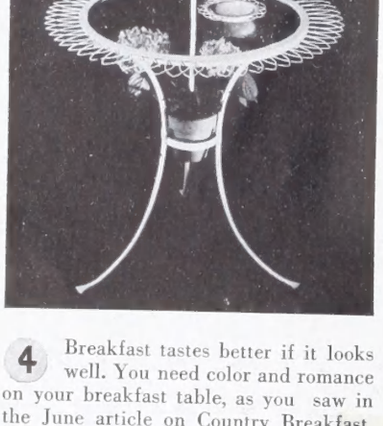
PHOTOGRAPHS BY KOSER

2 We've had a plethora of pigs for sausages on toothpicks and now there is a cock, gallant and white with red trimming. He is so spirited and attractive that you could use him purely as decoration between sausages. Summertime suggestions: Fasten small flowers such as bachelor's buttons on toothpicks. You can do it easily with elastics, wire or thread. Then put the cock, bristling with flowers, in the center of the table. When dinner's over, each of the men at your table can snatch a posy for his buttonhole. The cock is $3, and it comes from Saks-Fifth Avenue.

6 Summer, most out-of-door time of the year, is also the time when you write the most. Thank you letters and invitations. Long screeds to friends who are far away. A garden diary, a thousand and one things call you to the desk. So Rena Rosenthal has made a summer desk set. The inkwell lacquered in colors or in natural woods is $8.50. We saw it in a heavenly dusty pink. The tooled leather book-ends, pastels, brown or white, are $10.50. The cigarette box in colors to match the book-ends, is $3.75. These two latter are tooled in gold and all the prices include postage.



3 We've had wire on dressing tables, mirrors, pictures and about everything else you can think of. And the more we see of it, the more we like it. It is smart and decorative. Looks like lace and wears like iron. Nothing could seem more ethereal than this little table. Nothing could be more stable, actually. It has a rack for one pot of plants in the bottom and a glass top, framed with wire lace. It is 21 inches high, 22 inches in diameter and costs $8. There is a nest of ash trays to match—one of them is on the table. These come in green, white, and yellow or all one color, and cost $1.80 for the three trays. From Décor.



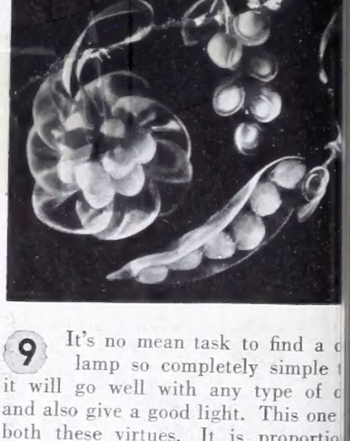


7 The bear, however hard he is incapable of frightening children. And certainly this fami bears is so little menacing that chi cry for them. They are pleasant, and decorative. If your child's sur bedroom is a bit drab or bare, will make it nursery-like and char at once. The crib cover and pillow are made of natural color crash l which is cool looking and practi uncrushable. The bears are linen, in riotously bright colors. The spread and complete pillow cost for the set. These come from Flor Gritman.



4 Breakfast tastes better if it looks well. You need color and romance on your breakfast table, as you saw in the June article on Country Breakfast, in this magazine. Alice Marks imports these jam and honey pots from England, a country where the hearty breakfast is really understood from grilled ki[dneys] to filet of sole. They are a wh[ite] glazed pottery in a fine finish and [hand] on them are fruits in their [natural] colors. The little one is for hon[ey] can guess from the hive on it[s] big enough for the table, is [$2.50] small pot, just right for [one] tray, is $3.50.

8 Here is a brand new kind of bouquet. It may not smell as sweet as the ones you pick in your garden, but it's more efficacious. The flower hearts are moth balls. You hang your posies in all the closets in the house and discourage moths fatally by the procedure. The bouquets are organdie, very dainty in pastel colorings, and each one has a loop of ribbon by which you hang it up. A box of four comes to $1.25. Twelve are $3.25. We add these to our personal list of Best Presents of the year to take a week-end hostess because they are reasonably priced, practical and pretty. They come from Lewis and Conger.



5 One of the great stumbling blocks between modern furniture and most of us who like it has been the price. So before going further, let us tell you that this perfectly grand modern table costs just exactly $9.50. It is made of walnut, as you see, with a fine grain, which even the most reactionary person would fall for. It is beautifully made, and as you can tell from what goes before, beautifully cheap. This is an occasional table to put by a large chair or in a corner in almost any room. The Modernage Furniture Company designed and made it, and made it solidly and well.



9 It's no mean task to find a [table] lamp so completely simple [that] it will go well with any type of [room] and also give a good light. This one has both these virtues. It is proportioned so that it would be a grand bedside lamp, too. You may get it either with an aluminum top or a black-finished top. Either way it is $17.50. A man would bless you for one of these for his study. He'd like it because it isn't fussy and because it does its job so well. Any woman, professional or of a practical turn of mind, would find it a joy for her study or her bedroom. You will find it at Kurt Verson.

HOUSE BEAUTIFUL combined with HOME & FIELD July, 1933

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VOL. LXX[X] No. 7

HOPPING

H use Beautiful cannot buy for you the things shown and de- s ibed here, but we will be happy to send you addresses of the s ops which sell them if you will write to: The Window Shopping E itor, House Beautiful, 572 Madison Avenue, New York City

You are sure to need vases, more in the summer when the garden prodigal than at any other time of year. The plainer and finer they are, better they'll set off your flowers. efors makes the two in the picture. e tall one was designed by Vicke ldstrand and comes in light blue ss, or clear with a green base. It is . The round one is by Edvard Hald you may get it in four colors, light e, deep green, sea green, or amber. e price is the same. A pair of either t would be a beguiling decoration a lowboy in your dining room or for iving room table.





11 It is our personal impression that Coeur à la Crème (recipe in June issue) is the most civilized of all lunch desserts. Because it is light and not sweet at all and makes you think of Paris. You may sprinkle it with sugar or cinnamon, or both, or pour crushed strawberries or raspberries over it. The mold is important to make it look just right and the molds come from Charles Ruegger's Bazar Français. They are made of wicker, come in three sizes which cost $.25, $.30 and $.35 respectively. Line the basket with cheese cloth. Fill it and let the Coeur stand in a cool place until ready to turn out.

12 To celebrate summer: glasses in bloom. In past seasons we've had odest posies scattered meekly over lasses, we've even had a few quite rge white ones, but this year for the rst time, glasses are being made with blaze of flowers all over them. These om Plummer have all sorts and vari- ties in the wild and cheerful colors f the flowers themselves. They're just ne right size for ice tea, and what an fternoon tea table that would be! ooking like a slice out of the garden. 24 a dozen. These are assorted, of ourse, which means some tulips, some uttercups, some sunflowers, and so on.





13 This is called a solitaire table. We can think of a lot more uses for it than Canfield. The most impelling of its charms is that it can be folded flat as a pancake and tucked away in a closet between tea and the next rubber of rummy. The top is 16¼ inches wide, 12 inches deep. The whole table stands 22 inches high. It is made of mahogany and has an inlaid border. Use it for canapés, as an extra bedside table, in a guest room, for papers or magazines or a vase in the window. It costs $13.50 and comes from Elsie de Wolfe's smart shop, which is always bursting with ideas.

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NIBBLING

at the August issue . .

we find two more of the "tailor-made" house designs, as inspirational as they are practical . . for old bathrooms, complete instructions for their transformation in Modernization Chart No. 2 . . for the ambitious, expert advice on how to put over a good old-fashioned clambake . . for the horticulturally minded, a four-page story on espaliers. Then a really frank discussion on taking proper care of house guests . . some novel ideas for "doing it yourself" . . and how many things more. Like good cooks, we must nibble. But the pudding can be proved in the August issue of

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THE DOG

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English Champion Farcroft Fabric of Felons Fear, a fine example of the present-day bull-mastiff. Owned by Mr. and Mrs. John W. Cross, Jr., of the Felons Fear Kennels, Roslyn, Long Island

A MILLION DOGS. Registration of the one millionth dog in the Stud Book of the American Kennel Club was of more than passing import in the world of the thoroughbred dog in the United States. It is of significance to all interested in dogs, whether as breeders, exhibitors at shows, or just owners of individual pets and companions in the home. It is a milestone marking the close of an era almost coincident with the observance of the fiftieth anniversary of the governing body in dogdom. Nearly half a century has passed since the first volume of the Stud Book was issued, containing the names of 1,416 dogs of some fifteen different breeds. What a remarkable change has been wrought in the breeding industry and the sport of showing pure-bred dogs! More than a hundred different varieties of dogs are now recognized in this country, while the monthly registration figures average well over five thousand. In the early days sporting dogs of various types were in the ascendancy, while the leaders today in point of numbers and general interest include a great variety of breeds which at that time were quite unknown.

It would be futile to attempt to predict the immediate future of canine affairs in this country, much less to try and visualize what the next half century has in store. Judging by the recent past, however, a constantly increasing demand for dogs of all types may be expected. Interest in field trials, dog shows, training competitions has grown tremendously during the last decade. With more leisure, the average American will turn toward the open and, becoming more dog-minded as he undoubtedly is, will seek for the best in his dog. It is to be hoped that increasing demand will not turn breeders from their high ideals of type and that commercialism will not intrude, as it has too often in the past, to the detriment of real sport and the best interests of dogs of all breeds.

BULL MASTIFF. Fashions in dogs, while not as ephemeral as Parisian styles, change with the passing years. Some old-time breeds all but disappear, while the public fancy is captivated by some new type. In no period have more new breeds appeared in the United States than within the last year or two. Some of these are comparatively new even in the land of their origin, while others have family trees of great length. One of these newer breeds is the bull-mastiff, which only recently was recognized by the American Kennel Club and only a decade previously became one of the standard breeds in England. The bull-mastiff frankly is a "made" dog and, as its name indicates, is a combination of the bulldog and the mastiff. Dogs of this type had been known in Great Britain for many years prior to their acceptance by the Kennel Club in England; but it is generally conceded that there was a mixture of various other breeds, and it is only within the last ten years that they have been carefully bred as a distinct type.

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Across the water the bull-mastiff is considered as a non-sporting dog, while in the United States it is classed as a working dog. Possibly the latter appellation is the more desirable, as by size, type and amenability to training it is eminently fitted for working purposes. Because of these characteristics, the bull-mastiff is well adapted for training in police work and guardianship of farms and estates. In fact, there is already established in England the National Bull-Mastiff Police Dog Club. In many parts of England today these dogs are used on the large poultry farms as guardians and patrols. Of their courage and sagacity there is no doubt; they are considered also to be excellent household companions—gentle and affectionate, and pals of the children. Being a combination of the two breeds, the bull-mastiff is rather a ferocious-looking animal, and his appearance certainly would unfavorably impress an intruder within the gates. He is big enough to take care of himself under almost any circumstances.

The accompanying illustration presents an excellent type of the bull-mastiff of today. This is champion Farcroft Fabric of Felons Fear, owned by the Felons Fear Kennels of Mr. and Mrs. John W. Cross, Jr., of Roslyn, Long Island. She was an English champion before coming to this country, her sire having been the dual champion Farcroft Finality, while her dam was champion Farcroft Silve. The latter was the first champion of the breed in England, and also the first dog of the breed to win the title of best in show. Finality has been described in England as the ideal type for police work, and is an outstanding stud dog of the breed.

The photograph of Fabric portrays the dog better than words. It may be said, however, that the bull-mastiff is powerfully built and of great strength. The average dog stands from 25 to 27 inches at the shoulder and weighs from 90 to 110 lbs. According to the standard adopted by the British Bull-Mastiff League, soundness and activity are most essential in these dogs. The skull is large and square, with fair wrinkles and with large and broad nostrils. There is a moderate stop and the mouth is level, with the canine teeth large and set wide. The eyes are dark and of medium size, set apart the width of the muzzle, with a furrow between. Light or yellow eyes are considered most objectionable. The dark mask as shown in the picture and which was inherited from the mastiff is essential. The ears are V-shaped, set on wide and high, and give a square appearance to the skull. They are smaller and denser in color than the body coloration, which is any shade of fawn or brindle. The former is considered generally the more desirable. The whole body gives the impression of power and activity.

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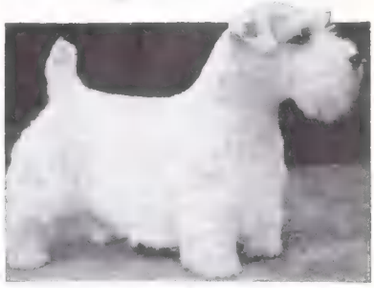
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R. W. TAUSKEY

Champion Feri Flottenberg, famous dachshund. By Burschle v. Alderschroffen-Champion Keka Flottenberg. Owned by Mr. and Mrs. Herbert Bertrand, Ellenbert Farm, Greenwich, Conn.

titions in an endeavor to approach the ideal in the various breeds. In one characteristic or another every dog is different even from its nearest relatives. This is quite as true of mental traits as of physical form. Hence the amateur owner who proposes to train his dogs for companionship, for the show ring or the hunting field must study each individual specimen. It has previously been pointed out that to train a dog, or any other animal, the trainer must first be prepared. The next step is a study of the animal to be developed. Some dogs are nervous and high-strung, quick in action and alert mentally. Others are slow-moving and their mental processes correspond. Many are extremely sensitive and must be handled carefully.

There are five lessons which are regarded as essential for a dog to learn thoroughly before it may be regarded as well-trained. They are most desirable accomplishments for the companion in the home, and are the first requirements for contestants in obedience tests. They are: First, walking to heel while on the leash. Second, walking to heel while free. Third, coming to call while running free. Fourth, sitting. Fifth, lying down. The reasons for these are obvious. While walking with its owner in traffic or while many persons are about the dog walking close to its owner's left knee is under complete control, while the owner's right hand is free. Naturally the dog should respond quickly while running free to the call of its owner whether it be by word or whistle. Thus when unexpected emergencies arise the dog will come to its owner's side and on command walk to heel at the left side, in which position the leash may quickly be attached. There are innumerable occasions when it is desirable for the dog to sit in front of or by its master's side and to lie down on command and remain there until given permission to move.

The education of the dog in these simple lessons will be followed in detail later. Any person interested in training a dog will be afforded at least two opportunities this summer to watch competitions for trained dogs. These are known as obedience tests and in the last two years a number have been held separately or in connection with bench shows. One of these will be held on August 17 at the annual show of the Lenox Kennel Club at Lenox, Mass.; another is to be held on September 21 in connection with the exhibition of the Somerset Hills Kennel Club, at Far Hills, N. J. At both there will be two classes. The first will be for novices, which will be tested in the five lessons described. The dogs will be required to sit for one minute and lie down for three minutes. In the open class the exercises are much more extensive and intricate, including retrieving on the flat and over an obstacle, together with a long jump of six feet. An optional test will be scent discrimination on three articles belonging to the handler. To those unfamiliar with them, these tests will be a revelation and certainly most instructive to anyone interested in training dogs. The novice handler should be able to learn much more and in a shorter time by watching the competitions than he could without the benefit of these object lessons.

A notable bench show record has been compiled by Champion Feri Flottenberg, one of our most famous dachshunds, which is owned by the Ellenbert Farm of Mr. and Mrs. Herbert Bertrand of Greenwich, Conn. At the National Capitol Kennel Club exhibition in Washington Feri was awarded best of breed for the thirty-fourth time in this country. He was also the best dachshund in the great Westminster show in Madison Square Garden. Feri, whose picture is presented this month, is by Burschle v. Alderschroffen-Champion Heka Flottenberg.

Also illustrated this month is Martin of the Hollow, typical Norwegian elkhound from the Green Meadow Kennels of Williamstown, Mass. By Champion Mirkel of the Hollow-Shian of the Hollow, Martin was imported from England about a year ago. Before coming to the United States, he was the winner of two challenge certificates at twelve months of age. As shown by the photograph, he has the perfect tail carriage that is characteristic of the breed.

VACATION TIME. There is a tacit understanding among dog show folk that the month of July is vacation time and that there shall be no exhibitions to interfere with the period of rest and recreation for both owners and their charges. Since the late winter there has been a continuous round of activities and there must be an opportunity for recuperation before the opening of the autumn season. Therefore the schedule for the month comprises only half-a-dozen events.

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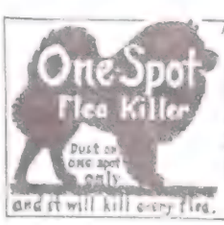
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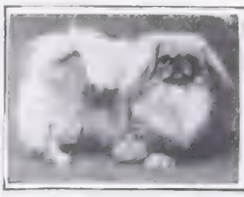




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coming DOG shows

JULY

July 6—Greensburg Kennel Club, Greensburg, Pa.
July 7—San Bernardino Valley Kennel Club, Lake Arrowhead, Calif.
July 20—Pine Tree Dog Club, Falmouth, Maine
July 21—Santa Barbara Kennel Club, Santa Barbara, Calif.
July 27—Mt. Desert Kennel Club, Bar Harbor, Maine
July 27-28—Santa Cruz Kennel Club, Santa Cruz, Calif.

AUGUST

August 3—Lackawanna Kennel Club, Skytop, Pa.
August 9—South Shore Kennel Club, Hyannis, Mass.
August 10—Rhode Island Kennel Club, Portsmouth, R. I.
August 17—Lenox Kennel Club, Lenox, Mass.
August 18—Schenectady Dog Fanciers Ass'n, Schenectady, N. Y.
August 23-24—Mission Valley Kennel Club, Overland Park, Kansas
August 24—North Shore Kennel Club, Hamilton, Mass.
August 24-25—San Joaquin Kennel Club, Stockton, Calif.
August 25-26—Wisconsin Kennel Club, Milwaukee, Wis.
August 25—Berks County Kennel Club, Reading, Pa.
August 27-28-29—Capital City Kennel Club, Columbus, Ohio
August 28-29—State Fair Kennel Club of West Allis, Milwaukee, Wis.
August 31—Detroit Kennel Club, Detroit, Michigan
August 31—The Ox Ridge Hunt Club, Darien, Conn.

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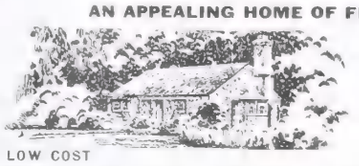
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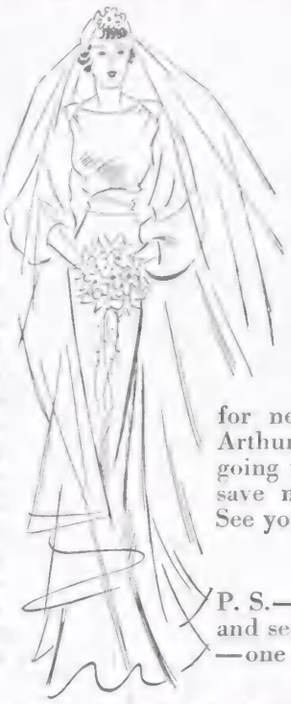


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They moved in and rapidly became acquainted with their house. First the roof leaked one spot after another, and the basement remained flooded for weeks. Then the cesspool refused to function, and they found that all the pipes in the house were rusted. To cap it all, the Board of Selectmen of the town appeared one day with a document signed by the previous owner giving them the right to build a public highway through the orchard. O magna dolores . . but the deed was signed.

Which is just another way of saying that you can't be too careful when you buy property. The most careful way, of course, is to avail yourself of the services of a reliable broker. In these pages you will find the announcements of brokers whose listed properties are thoroughly checked before being offered for sale. They will not only cooperate in finding just the house you want but will protect your interest every step of the way.

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The residence of Mr. and Mrs. Lawrence Dorcy in Atherton, California, situated on the San Francisco peninsula. William Wilson Wurster was the architect who took care of the remodeling. The landscape architect was Thomas D. Church. The interior decoration was planned and executed by S. & G. Gump Company, San Francisco. Much of the furniture was created in the firm's own studios and workshops.



The master bedroom with walls and ceilings in cool gray tempera. The windows are curtained with a feathered chintz in various tones of oyster-white and gray on a canary yellow ground. The carpet is an oyster white, like the modernized Italian baroque furniture. The bed is upholstered in light silvery gray rough satin with matching spread. The chaise longue and chairs are lemon-yellow and gray striped silk.



In Mr. Dorcy's study the walls are horizontally sheathed in California redwood, finished in its deepest color, a rich sherry brown. The rug is a peasant weave with carmine and blue design on a white ground. The furniture is mahogany and fruitwood and the upholstered pieces are of magnolia wood in a light honey color and are covered in a smooth, ivorylike leather, the gracious color of old vellum.

AT HOME IN MANHATTAN

BY chance, you have read these umns in the past, you know that USE BEAUTIFUL, with a crusading n its eye, has been campaigning y for months. The motto on the er: Shop early and avoid the rush. have made any impression on you l, you are by now sitting (figura-) on a packing box, waiting for first of October and the moving But if you have been too busy ering life away to look to the mor- it is not too late to be saved. As a er of fact, ever so many people we v have been stalling, under the im- sion that rents would go down. t the final equation will be, we're o position to say, but our guess is rents are higher this year, espe- y in the medium and small apart- t range, and that you won't save hing by staving off the day. As a er of fact, you're likely to lose the m of the market, the high-up, sunny tments.

ORE YOU START (another pet belief ours) you should do a little psy- analysis. You know of course how y rooms you want, how many baths, ng room or not. But how much else e you decided about what you want? not fair to yourself or the person shops with you to make up your d along the way, throwing out one d apartment after another just be- se you haven't stated your frame of d concisely. Decide the following nts before you go out at all:

(1) Are you a location person? Must ou live in a certain belt for school, usiness, or purely sentimental—or even snobbish reasons?
(2) Do you want a terrace, a garden, view of the river or the park?
(3) Do you know what exposure you prefer? Contrary to popular superstitions, the southern is not New York's hottest. It commands a good breeze, sun in winter.
(4) Must you have special closet room, wood-burning fireplaces, parquet floors, marble halls downstairs?
(5) Would you sacrifice the ultimate comforts of a new house for the high ceilings, the rambling halls and undeniable charms of an old one?

HINK THOSE OVER. Confess your personal idiosyncrasies to yourself and to our real estate broker.

OUSE BEAUTIFUL MAKES the following uggestions from its long and sometimes d experience.

ARK AVENUE IS a beautiful and a distinguished street. If you use a taxi or a ar, everything you'll want to do in town ill be accessible. Park Avenue traffic ill moves briskly at all times. But, ake no mistake, Park Avenue is not uiet. Try to go high or have windows the side streets. Many houses have ourtyards as quiet as churches and the edrooms open on these. This, of course, ideal. We recommend the following ouses as being worth seeing. They are ristocratic, well run. Number 10. Park venue in the Murray Hill district. umber 277, one of the most convenient ocations in town, just north of the rand Central, with a big courtyard (cars aren't even allowed in after a certain hour of the night). Number 480, a fine house in the fifties. Number 1060. About here Park Avenue rises in a very considerable hill and such summer breezes as there are can be distinctly felt. The same important truth applies to 1185 and 1225.

THERE ARE, AMONG other attractions on Park Avenue, a number of excellent hotels. In any of these you can get apartments and settle down. Four of the best are the Waldorf-Astoria, the Ambassador, and, further uptown, the Drake (in Fifty-sixth) and the Beekman (in Sixty-third).

IF YOU'RE A river view person, we have a list of houses for you, too. Crosstown traffic is fairly rapid and there are buses. A great many people walk across town and don't mind it in the least. Southgate is a whole village in itself. 30 Beekman Place is marvellously quiet, except for the boat horns, which, personally, we adore. But be sure you do before you go riverwards. 345 East 57th Street, on a wide and handsome street. Terribly convenient to get to. 315 East 68th Street. 430 East 86th Street. This takes some getting to, but is worth it, as is 7 Gracie Square, which has great charm.

IF FIFTH AVENUE is your meat, we remind you that the same general rules apply as in the Park Avenue zone. The buses make it even more noisy, but the buses are a great convenience. In all but rush hour they are really swift. The view of the Park is, of course, an enormous advantage. Number One Fifth Avenue and the Fifth Avenue Hotel are both well downtown and people who live in this part of the world can't be pried loose. They maintain that nothing uptown has half the character. 907 and 988 Fifth Avenue are just below the museum, where you get the first view of the cherry blossoms when spring rolls round. These are especially desirable if you have children and they go to the Park every afternoon. 11 East 68th Street and 9 East 96th Street are both just around the corner from Fifth and have all its advantages.

THERE ARE FOUR sides to Central Park (though the northern one is a total loss residentially) so don't forget the south and the west sides when you consider moving. The Sherry Netherland and the Plaza are right at one corner and they have views which we've been raving about for months. The same may be handed to the Navarro and Essex House. These are all incredibly convenient for theatres and kindred gaieties. Further uptown, on the west side, are the Majestic and the San Remo, with towers dominating the horizon. We don't know how you feel about a west side address, but we know that with the new subway, the buses et al., these are readily accessible and the apartments here are stunning. Notice the view at night across the Park.

FOR THE REST, and there are thousands of others, as you very well know, your agent will listen to your requirements and do his level best for you. But we warn you not to put off your shopping any longer.

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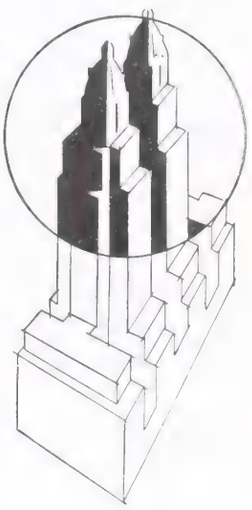
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JULY

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ARTHUR H. SAMUELS
Editor

STEWART BEACH
Associate Editor

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THERE is a green field, not far away from you. There is, perhaps, a brook, idling between sedge and willows. Go build a little shelter there, cool and removed. Three walls and a roof to catch and hold the shadows and the freshness of running water. Or if your green pastures are just the far end of the yard, build your shelter there beside a tiny garden pool.

MIDSUMMER



Picket lines



Fences of many types: let them fit the location and complement the architecture of the house

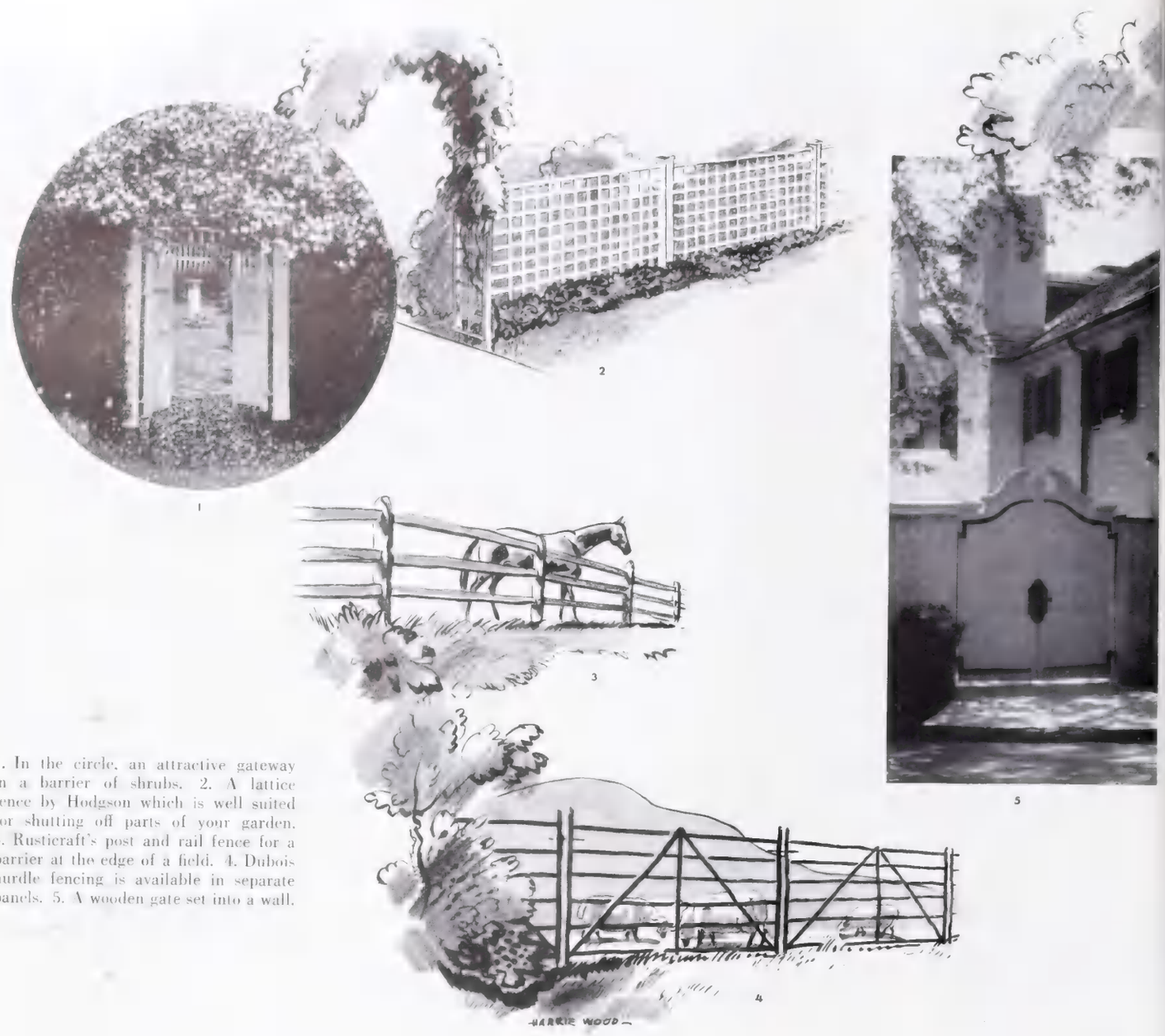
THERE is a new emphasis on living out-of-doors, and so an increased demand for inclosing the lot to give the out-of-door living areas as much privacy as the indoor ones. Fences of all kinds—open, solid, wood, wire, iron, masonry (walls), living (hedges) are finding a new usefulness. Moreover, the right fence adds tremendously to the effectiveness of a place. It not only insures privacy, it gives a setting for the house and hence greater individuality. It breaks the monotony of the suburban street where small lot joins small lot without demarcation and makes the house and grounds the unit of design instead of just the house. For the larger place it is an equally important element in the picture. Appropriateness in the fence is as essential as in any other architectural detail. Fence must harmonize with house in character and scale. The wrong fence can make even a good house ineffectual.

There is a good deal of historical precedent to be followed in a choice of fence, and at the end of this article there is a list of types suitable for various styles of house. This is important, since the fences used with older houses were usually the result of study by the builders and of an eventual elimination of the less harmonious kinds.

The Colonial house practically always had a fence along part of its boundaries. In the beginning this was purely utilitarian and served to keep the animals and poultry from wandering. Later it inclosed the characteristic dooryard garden of flowers, herbs and shrubs, and still later it became valued primarily for its appearance and for the architectural setting that it gave the house. Great skill was lavished upon these later fences and resulted in the elaborate designs still seen in Salem. But although these, with their beautifully detailed posts and exquisitely



HARRI . . HEALY



1. In the circle, an attractive gateway in a barrier of shrubs. 2. A lattice fence by Hodgson which is well suited for shutting off parts of your garden. 3. Rusticraft's post and rail fence for a barrier at the edge of a field. 4. Dubois hurdle fencing is available in separate panels. 5. A wooden gate set into a wall.

Fences and gateways rightly chosen and used in their proper places

carved urns, represent the most developed type of wooden fence, there are also a great many variations of the simpler picket and rail fences that repay study and that make an excellent subject for the collector's notebook. These are seen all over Cape Cod and in other sections where Colonial houses still remain in their original settings.

Gates were as elaborately and ingeniously designed as the fences and played their part with them in adding ornamental notes to the estate, but they constitute in themselves a subject large enough to be considered separately.

Of course there are other types of houses besides the Colonial that need to be fenced in. These usually require fences of quite different character. For the more formal houses, that is, the later Georgian, and especially the English Georgian houses of brick, there are many types of iron fences of the kind that were so beautifully used in Charleston, South Carolina, and that are seen with this kind of house in England. Often these are of simple design with small square pickets and rails set on a low brick wall.

The English cottage type of house, on the other hand, of half timber, brick or stone requires a less formal kind of fencing. Wood picket fences can be used with these since they are seen in widely scattered English villages, although in the Cotswolds the stone wall is the most common marking of the front boundary, and in all English country districts the hedge is, of course, ubiquitous. In France similar types of fences are seen and so can be used with the French cottage type of house as well as the English. In Spain stucco, iron and tiles are found variously used. Actually the important point to remember in choosing the fence is to repeat in it the character and scale of the house. If the house is formal the fence must be formal; an informal house demands an informal fence.



6

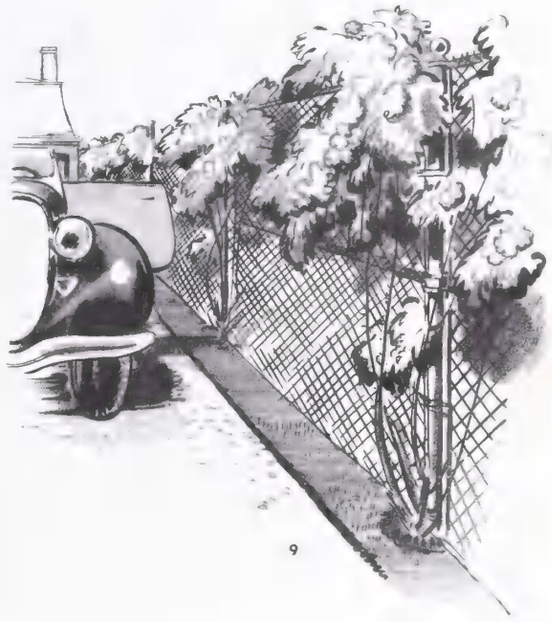
6. Woven wood fencing by Dubois screens the service area from the garden. 7. An unusual picket fence attractively used to inclose a garden. 8. Iron fence (Stewart Iron Works) marks the lot line of a formal house. 9. Cyclone wire fencing covered by vines. 10. A variation of the picket fence. Hodgson.



7



8



9

There are fences of wood in both the formal and informal class; there are those of iron which are mainly formal, and the rustic fences which are only informal.

So much for fences used close to the house and which will therefore become a part of the whole picture. There are in addition fences whose purpose is primarily utilitarian and which are used on the larger estate to fence in the animals, around the paddock and to mark the boundaries. But these fences, too, should be chosen with a care for their appearance. How much, for instance, the split rail fence commonly seen in the South adds to the attractiveness of the countryside, or a woven sapling fence to the charm of winding lanes.

In Colonial times, of course, it was necessary to have fences specially designed. Not only the wooden ones of various kinds, but the handsome ornamental iron types were turned out from sketches made by the (*Continued on page* 66)

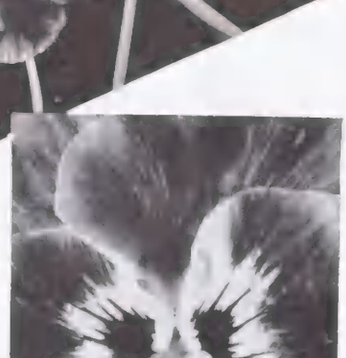


10

MASSES O









IN May and June the florists' windows are filled with bo and baskets of pansy plants. Most gardeners buy a f set them out in wan rows, pick them furiously and wa their early demise. For these unimaginative ones the season bloom is over before summer comes. But that is not the way grow pansies. The truth of the matter is that for fine resu one should grow the plants from selected seed or buy nam varieties from accredited sources. And this must be done eve year. For while pansies are rated in the floral Bradstreet hardy perennials, in our average climatic conditions they a actually annuals, with an occasional extra-brave seedling l over to carry out the tradition.

If the lethargy engendered by the basket method is to shaken off and gorgeous pansies—hundreds of them— secured for next spring's needs, now is the time to plant t seed. The best of this is none too good, bought in separa colors, and kept distinct in planting. Only when we learn use these plants in our garden pictures as sheets of one col will we attain the effects which we admire in word pictures b have not had the courage to carry out ourselves. One garden tells about a fifty-foot walk with borders on either side of dee purple pansies, interplanted with long groups of yellow tuli of varying times of bloom. Such words make you catch yo breath in mental contemplation.

For seed sown now, choose soil with a little sand and humu mixed through it. Locate the bed in a cool and sheltered sp near the water supply, for pansies must have moisture witho stint. Probably from that fact came the theory, now explode that they should be grown in partial shade. Hot heads an cool feet is what they like, and a position where they get th breezes and bright sun suits them better than being tucke away in a cozy dark nook. Keep the soil well cultivated; appl water in liberal draughts; use a mulch of something like pea moss to conserve the moisture. Then, if they are picked con sistently, they will bloom the summer through and into th fall—perhaps!

Pansies have been garden flowers almost as long as there have been horticulturists to write about plants, for they are mentioned by Gerard in his "Complete Herbal," and by Evelyn in his diary of 1637. But the earlier plants and blooms were different in form. Exactly how they looked and what the colors were we do not know. Our present flowers are hybridized from forms of the wild violet, but what (*Continued on page* 70)

VELVET COLOR

by MRS. JAY CLARK, JR.





Mr. Kern's bed-sitting room. Walls and ceiling, white; Cellophane curtains, green; blinds, green and white. A valance of Cellophane cord runs across the windows. This is a cool room without any fussiness





Master bedroom, above: rose, pale yellow and mauve bouquets on blue wall paper. Sheraton dressing table; bench and chair, Regency. Small sitting room, right: blue and white with blue moire rep curtains

EMELIE DANIELSON



CITY IN SUMMER

BECAUSE she is an able decorator, Edna H. Kern made her own apartment as unaffected as only a good decorator would dare. She has set Sheraton by Regency, Sheraton by Chippendale, weaving this and that together with her fine color schemes and her architectural enterprise. The living room below is gray and yellow, two walls papered yellow, two walls painted gray, of which one is the false wall which blocks out unpleasing casement windows. Draperies, yellow plaid: sofa, gray flowered linen; tub chairs, rose damask with yellow designs. The guest closet at the left is white with an Adam motif in the pediment. On the back of the door is a semi-circular wood dressing table painted in blues to look as though it were draped.

The bed-sitting room opposite is possibly modern but not really amenable to hard-and-fast classification, except that it's a man's room. Mrs. Kern's own bedroom has long embroidered net curtains, white rep draperies. Bench and chair are covered with blue silk rep, the chaise in white brocade with a gold design. In the small living room are blue moire rep draperies on a blue pole. Stands hold Chinese figures and plants. The desk is Chippendale, bookcases are Sheraton. All the windows are veiled with net. Cellophane or blinds: because the apartment is near the street the glare and heat must be kept out.



OUTCASTS of th

by PAUL C. STANDLEY

IF DANDELIONS had to be grown in pots and could be brought into bloom only at Easter, no doubt they would be as highly esteemed as hyacinths or tulips. Weeds are not necessarily ugly or unattractive plants. Such abundant and troublesome offenders as sunflowers, dandelions, ox-eye daisies, mayweed, thistles and asters are individually things of beauty. Two of our own prized garden flowers are the lantana and dahlia. Taken many years ago to Hawaii and India as an ornamental plant, the lantana was spread by birds to thickets and cultivated fields, and has become a pest. In India the dahlia has behaved in the same manner. In certain parts of Central America beautiful single and double dahlias grow as luxuriantly in the corn fields as sunflowers in Kansas and Illinois. In other words, a weed is simply a plant that grows outside its proper place, or in a place where man looks upon it with disfavor.

Controlling weeds is a difficult matter. If it were otherwise they would have been exterminated long ago, for an unceasing struggle has been waged against them for centuries. People often write asking, "How can I destroy the weeds in my garden?" There is, unfortunately, no magic means. The best and only certain way of ridding a garden of weeds is by pulling them or destroying them by thorough cultivation, and these are the methods most to be recommended. Prevent weeds from seeding, and if possible burn dead plants to insure destruction of seeds. In the case of perennial plants, prevent them from making top growth, and thus finally starve out the underground parts.

To remove dandelion seeds from lawns the use of a vacuum cleaner has been recommended! Spraying fields or lawns with a solution of copper sulphate, iron sulphate or common salt has been advised by the United States Department of Agriculture. The spraying will kill many of the weeds, especially those of the mustard family, and at least prevent their seeding, and it is said not to injure seriously grass or grain crops.

WEEDS cause a loss of millions of dollars every year in labor and production to farmers of the United States, and will continue to do so. We may admit that such plants should be exterminated: but they will not be. Those of us who live much of our lives in cities can look at them from a different viewpoint. We should dispense with pleasure with such plants as ragweed, poison ivy, cockleburs, pigweed, Russian thistle, Canada thistle and prickly lettuce that are actively offensive or untidy and disturbing to the sight. But how much of beauty would be missed in such regions as the Mississippi Valley prairies, where practically nothing remains of the choicer native plants, if we lost forever the vast fields of gold supplied by sunflowers and goldenrod, the purple pasture thistles, graceful borders of pink smartweed, the fragrance of honeysuckle, the autumn foliage of sumac and sassafras, the prim borders of Bouncing Bet, and a hundred other elements that lend beauty and interest to landscapes otherwise drab and monotonous.

THE majority of our most objectionable weeds are of alien origin; that is, they were imported, usually by accident, from Europe or Asia, or else into the eastern United States from the West. A few have been imported intentionally, with good purposes that, unfortunately, were not fulfilled. Sweet clover, which borders most of our highways, where it gathers dust all summer long, was cultivated at first for forage, a purpose for which it proved unfitted; but all too well it has persisted where it was not wanted, to the eternal disgrace of the fortunately anonymous persons responsible for one of our worst plagues.

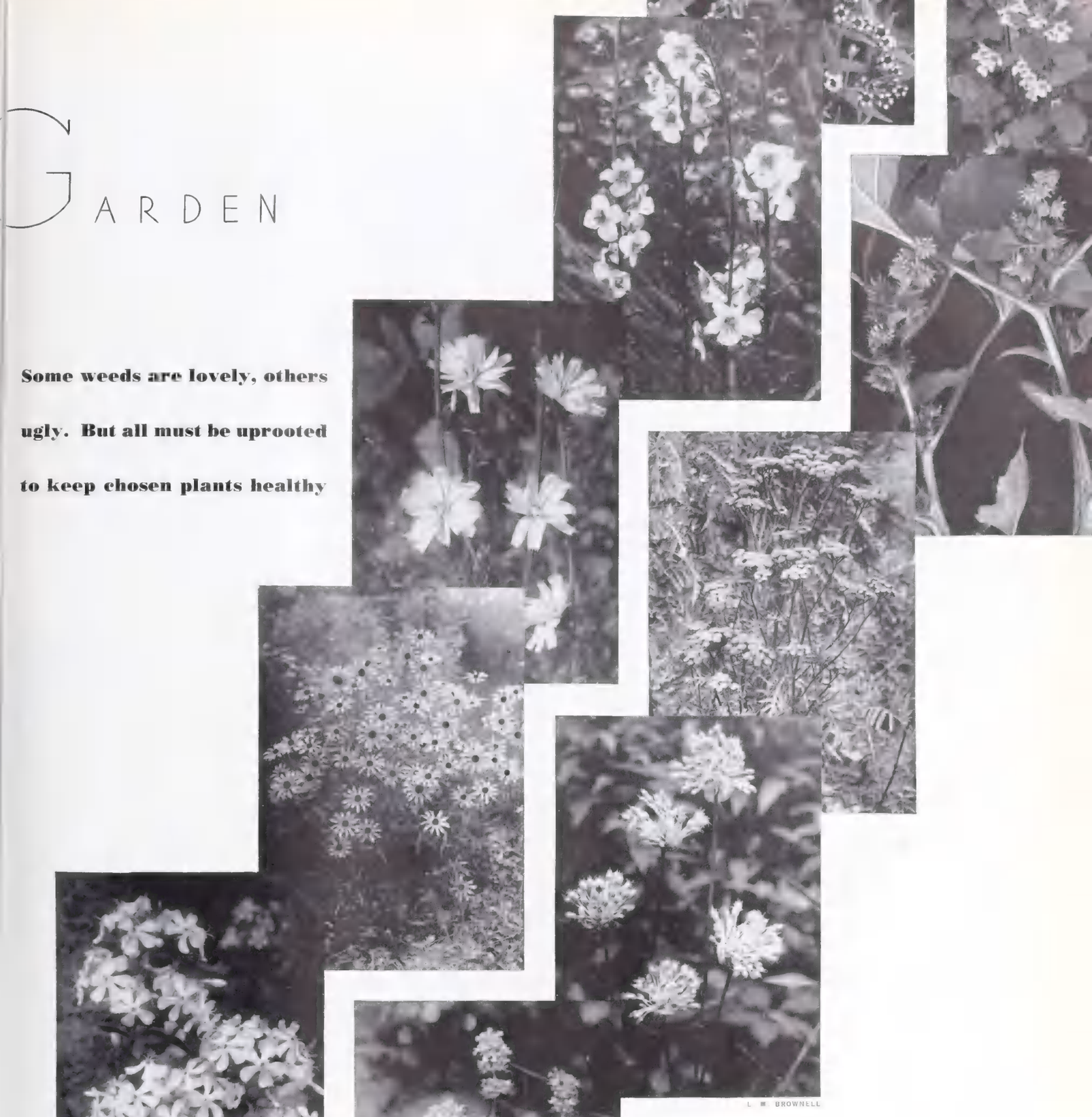
There is a curious trait of many plants that causes them to thrive much better in new surroundings than in their native homes. This is probably because the competitors of their native habitat are no longer at hand to restrain them. The most spectacular case of a foreign invader is the Russian thistle. In Europe and Asia it seems to be a plant of scant importance as a weed, but after gaining a foothold in the United States, about fifty years ago, it spread like a prairie fire across the Western States, where for a time it caused great alarm. It was so aggressive that casual observers feared it would ruin cultivated land, and dread of it was so great that innumerable publications were devoted to its danger and control. Fortunately, it was found that it was less harmful than had been suspected, and reasonable methods of tillage were sufficient to keep it in check. It is one of many weeds that have never thrived in the East, preferring the open and especially the sandy, drier soils of western plains and valleys.

Most American weeds, or at least the more abundant and troublesome ones, must have obtained a foothold long ago, becoming established first along the eastern and southern coasts. A few probably were carried from Spain to Mexico, and thence into the Rio Grande Valley of Texas and New Mexico, or later into California.

Of the time of arrival and subsequent history of the field and roadside weeds of the East we have few or no records. Books published in the United States before 1800 were not numerous, and few of them were botanical. From the earlier books devoted to the formal study (*Continued on page* 62)

GARDEN

Some weeds are lovely, others ugly. But all must be uprooted to keep chosen plants healthy



L. M. BROWNELL

Know the weeds in your garden. Here are twelve fairly common ones. Starting at the top of the left row of steps: galinsoga, moth mullein, wild chicory, black-eyed Susan, Bouncing Bet and yarrow. Top of second group: ground ivy, broad cocklebur, tansy, wild garlic, catnip and jimson weed. Some fifty others are described by Mr. Standley, of the Field Museum of Natural History, who has made an exhaustive study of weeds and their origins. There is no easy way to rid your garden of weeds. The first instruction—and the last—is to dig them out. And don't be satisfied when they are out of the ground. Burn them carefully or the seeds of all the annuals will forthwith reëstablish themselves and you'll have it all to do over

CONSERVING THE SUMMER HARVEST

by SHEILA HIBBEN

A great event is glorified by practical advice and some unusual recipes

EVERY so often I hear some city dweller, in talking about old customs, tell how our mothers and grandmothers used to have great bouts of preserving and canning in which the whole household took part. Mothers and grandmothers, fiddlesticks! Why, right now—in this very month—our cousins and friends on farms and in small towns all through the country are rolling up their sleeves and tying on clean crisp aprons preparatory to the great preserving days which are the event of the summer. Wouldn't they laugh to hear the 1935 job of jam-making called a quaint custom!

In the South the preserving is usually done under a fig tree in a shady backyard. The pot of jam or pickle is cooked on a charcoal stove (a small contraption that can be lifted about) while ladies with languid voices and competent hands weigh out sugar and spices on the back porch,



Aids to canning the takings of your vegetable garden. Top to bottom like spokes of a wheel, a chopper and three different types of paring knives, a bean stringer, a corn scraper which adds to the tenderness and the sweetness of the kernels and a pair of tongs. These and the can topper, Macy. A fat earthenware pot, from Charles Ruegger



For fruit. Top shelf: Charles Ruegger pots. Below: Grapefruit and orange corers, scoops to take out center of lemons, grapefruit, oranges, three ball scoops, paring knife. Hanging: Strawberry huller, pineapple cutter and cherry stoner. Macy utensils

and a little barefoot darky keeps away the flies by means of a brush of peacock feathers slowly waved over the boiling pot. Out in the Middle West, as in New England, the work goes on in the kitchen itself, amid shining pots and pans and the smell of cooking fruit that fills the whole house with a heavenly fragrance. But nearly everywhere it is mothers and daughters and friends who do a large part of the work—or at least oversee it—such high family matters not being delegated to servants.

There are housekeepers in Charleston and Mobile and Richmond who at this very moment are opening old falling-to-pieces cook books at the page where in faded ink is written "Brandied Peaches," and preparing to follow the same recipe which their mothers and grandmothers have used before them. The Civil War, Prohibition, nothing has kept the ladies of the South from putting up these brandied peaches, so that reading the recipe must be more from habit than from any need to refresh their memories. Here is one of the oldest of these formulas:

Add just enough water to three pounds of sugar to moisten it thoroughly. Put over a slow fire, and when the syrup is boiling clear put in four pounds of peeled clingstone peaches, and half a dozen cloves and a small stick of cinnamon tied into a muslin bag. Boil twenty minutes: take out the peaches and lay in the sun while the syrup continues to boil until it reaches a thick consistency. Put the peaches into jars. Measure the syrup, and add to it one pint (or a little less) of whiskey to each quart of syrup. Pour the brandy syrup over the peaches until the jars are full. Seal and set in a cool, dark place.

A RECIPE for strawberry jam which is better when made in small quantities comes in handy when there are a couple of quarts (or even one quart) of berries to be used up from time to time. Cooking this jam in small batches keeps the bright color and the flavor of the fresh fruit, and, at the same time, is easy on those who are timid about going at preserving in a big way.

Wash and cap the berries and drain off all water. Let boil five minutes; then remove from the fire and measure, adding one cupful of sugar to each cupful of berries and juice. Put back on the stove, raising the fire as soon as the sugar is dissolved. Cook very rapidly in a large pot so that the syrup will not boil over. Skim well, and continue boiling rapidly until the syrup will jell when tested by letting a spoonful of it cool. Pour into small jars, and cover with the thinnest possible coating of hot paraffin wax immediately. When the jam has cooled, add a second thicker coat of paraffin, rolling it around the edges of the jar. Cover and store in a cool, dark place. (*Continued on page* 60)

a RED a WHITE

We show three gardens with one color dominant and contrast in other hues. Full descriptions appear on page 57

WHATEVER the size of your land, you can still contrive a small one-color garden. Mary Deputy Lamson, landscape architect, has worked out three of them here. In each the principal bloom comes in July, though there is provision for earlier and later months. Just to be patriotic about it, the gardens are red, white and blue. HOUSE BEAUTIFUL does not carry its patriotism so far as to suggest that you plant them side by side and have the colors of the flag at your back door. The planting plans are an exercise in what may be done with gardens of one principal color.

For the larger place these one-color gardens are easy to develop. Small areas may be set aside in separate parts of the place, reaching their perfection at certain seasons and then being closed off when bloom has passed. For the smaller place where only one area is available a more practical scheme is to change the dominant color with the shifting of the seasons. For example, in late June and July the blue of delphinium might be the principal tone, replaced by a pink garden chiefly of phlox in August and succeeded in turn by deep yellows in October. In this fashion unity of color is always present, without the sacrifice of many desirable plants not obtainable in the desired shade.

One word of warning: do not in your enthusiasm for a single color scheme choose only variations of that shade. That way lies monotony. Most flower colors are intensified by the use of complementary colors or white, and the subtleties of color are lost in too large masses of the same primary color. The effect is better where it is really one predominating color with occasional contrasting shades.



HENRY STAHLHUT



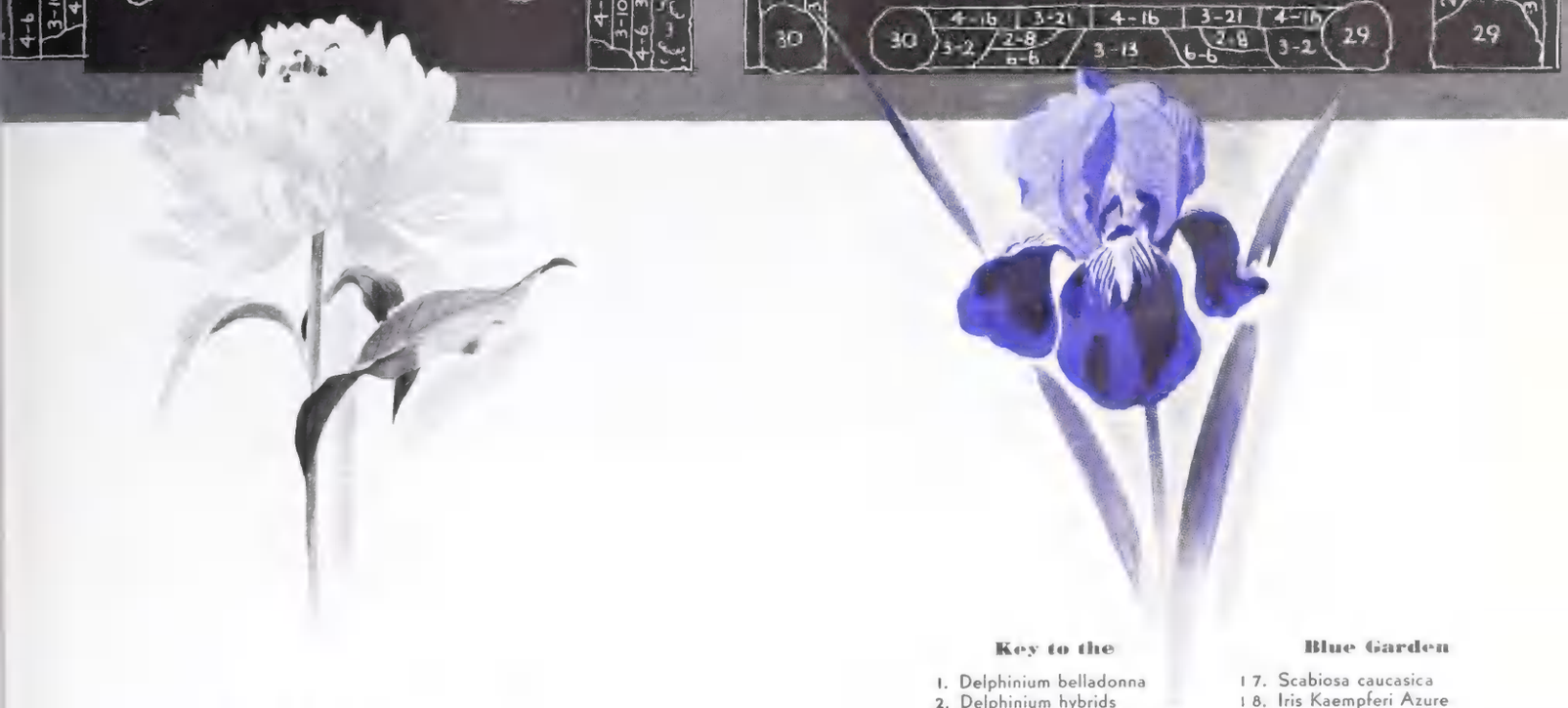
Key to the Red Garden

1. Phlox Coquelicot
2. Heuchera sanguinea
3. Penstemon barbatus
4. Lobelia fulgens
5. Monarda didyma
6. Dianthus barbatus (red)
7. Peony Mikado
8. Althea rosea (red)
9. Hibiscus Moscheutos (red)
10. Annual phlox (red)
11. Annual verbenas (red)
12. Zinnias (red)
13. Lilium magnificum
14. Roses Gen. MacArthur
15. Roses Etoile de Hollande
16. Aquilegia Copper Queen
17. Dogwood
18. Philadelphus
19. White weigela
20. Azalea viscosa
21. White rhododendron
22. Box edge 6" high
23. White fence with roses
24. Yew 3'6" high

a BLUE Garden

Note: First number on planting plan refers to quantity of plants, second number to variety as listed on key.





Key to the White Garden

1. Spiraea filipendula
2. Platycodon grandiflorum album
3. Digitalis alba
4. Campanula persicifolia alba
5. Funkia subcordata grandiflora
6. Hyacinthus candicans
7. Dianthus annual single white
8. Chrysanthemum maximum
9. Peonies Marie Lemoine
10. Iris Kaempferi Gold Bound
11. Campanula medium alba
12. Phlox Miss Lingard
13. Lilium regale
14. White verbenas
15. Sweet alyssum
16. Campanula carpatica alba
17. Phlox Von Lassburg
18. White violas
19. Hemlock hedge 6′ high
20. White lilacs
21. White althea
22. Dogwood
23. White azaleas
24. Box or yew hedge 1′ 6″ high

Key to the Blue Garden

1. Delphinium belladonna
2. Delphinium hybrids
3. Delphinium bellamosum
4. Delphinium chinensis
5. Campanula persicifolia
6. Campanula medium
7. Funkia subcordata grandiflora
8. Funkia lanceolata
9. Echinops ritro
10. Aconitum Sparks
11. Linum perenne
12. Lupinus polyphyllus (blue)
13. Platycodon grandiflorum
14. Aster Wonder of Staefa
15. Anchusa Dropmore
16. Penstemon Blue Gem
17. Scabiosa caucasica
18. Iris Kaempferi Azure
19. Iris Kaempferi Violet Beauty
20. Campanula carpatica
21. Aquilegia caerulea
22. Nepeta mussini
23. Cedars
24. Philadelphus
25. Japanese lilac
26. French hybrid lilacs
27. White wall (board or masonry) covered with Heavenly Blue morning glories
28. Honeysuckle
29. Blue althea
30. Persian lilac





DRAWING ROOM KEYED TO AUBUSSON COLORS

EMELIE DANIELSON

AFTER VERSAILLES





THE NEO-CLASSIC ENTRANCE HALLWAY

FROM the late seventeenth to the early nineteenth century, when the courts of the Louis' spent much of their time at Versailles, there sprang up in the town any number of houses surprisingly small and unpretentious in relation to the usual extravagant tastes of their owners. Actually, "les petites maisons" were built as a retreat where the weary courtiers might escape from the exhausting pomp of the palace. Though their decoration and architecture were anything but rustic, these maisonettes were essentially simple, planned to make the most of limited space and to be run with a minimum of servants. Gradually these Versailles houses came to have a distinctive character and charm without parallel either in France itself or abroad. Both their charm and practicability adapt them to present-day conditions.

A modern maisonette designed in the manner of Versailles was recently built by Mr. and Mrs. W. Van Brunt Findley. It is located at Rumson, New Jersey, and you will see from the sketches and plans how comfortably it adapts itself to the American scene. The brick house and its trim of a simple wood parapet punctuated by graceful Empire ironwork are entirely white. The front façade looks on acres of formal lawn; the garden side, screened by tall hedges and linked to the house by an outside living room and many French windows, is informal and much lived in during the summer months.

The interiors of the Findley house are late Louis XVI and Neo-Classic



THE DRAWING ROOM

The house was decorated by Mrs. Findley and McMillen, Inc. In the drawing room, the color scheme is keyed to the Aubusson rug which has a gray-green ground, deep violet-red border, and a flourishing pattern in lovely pastels. A fine gold and white Directoire trumeau and appliqués of the same period add importance to a simple Neo-Classic gray mantel.

The library, below, has finely proportioned recessed windows, a handsome antique mirror and appliqués above a gray-red marble mantel. Here the Aubusson rug is rich brown with a gay pattern in mellow light brown, yellow and red.

As was typical of Neo-Classic rooms, the entrance hall, shown on the preceding page, relies almost entirely upon architectural detail and color for its effect. Walls and doors are a smart pink-beige and tan, enhanced by graceful over-door motifs. Marble consoles, topped by tall gilt-framed mirrors, are the hall's only furnishings. The floor is black and white marble, its checkerboard giving additional pattern and dash to the almost severe simplicity which obtains here.

LIBRARY WITH RECESSED WINDOWS







The Georgian dining room has walls of chalk white. Light jade green niches flank a black marble mantel and ivy and white glazed chintz hangs at the windows. The rug is sand. As highlights: Old flower prints and rare Portuguese silver



IF YOU HAVE

Floors
Hard pine varnished; finish and floor badly worn.

Walls
Plaster painted a dark color; cracked.

Doors and Trim
Varnished.

Cabinet Work
Counters of ash; cabinets with glass doors, to ceiling.

Sink
Enameled iron with one drainboard, nickel faucets.

Range
Combination coal and gas; black cast iron.

Refrigerator
Icebox with practically no insulation.

Water Boiler
Copper, in corner by range.

Light, Natural
One window over sink.

Light, Artificial
One drop light from center of ceiling

Power
None.

Heat
High, exposed radiator.

Ventilation
None.

Garbage Disposal
Old-fashioned garbage can.

Equipment
Haphazard in arrangement as well as old-fashioned.



YOU WANT

A *well-lighted, efficient kitchen easily cared for and easily operated. To accomplish this:* **Floors** *must be resilient and easily cleaned.* **Walls** *must be washable, hard, smooth, impervious to dust, moisture, odors, and light-reflecting without glare.* **Woodwork** *must be smooth with few or no moldings, with washable surface and cheerful colors.* **Counters** *must be easily washed, impervious to water and grease and in some part to heat; to some extent resilient.* **Cabinets** *must be within reach.* **Sink** *must have counter space on both sides.* **Range** *must be washable, oven well insulated, electric, gas or coal* **water boiler** *must be moved to basement.* **Light** *must be adequate at each work center. There must be a number of convenience outlets for small equipment.* **Ventilation** *must be adequate to carry off odors.* **Equipment** *must be grouped by work centers: is best built in and continued to floor.*

moder

YOU HAVE YOUR CHOICE

FLOORS

NEW FINISH: If the finish only were worn th varnish might be removed by a prepared re mover or by lye (1 lb. potash to 6 qts. water use rubber gloves and overshoes), or by scrap ing and sandpapering. Since the wood itself i worn it will be cheaper to lay a new floor because a smooth, even surface is necessary whichever finish is chosen. Paint will not ad here sufficiently to hardwood to give satisfactory results. For service and low cost the floor can be finished with two coats of varnish, but an exposed wood floor is today considered undesirable for service parts of the house.



LINOLEUM: Linoleum can be laid over the new wood floor; or over a new surface of composition board laid over the old floor. In both cases a lining felt should be cemented to the base and linoleum cemented to the felt.



TILE: Resilient tiles can be had of linoleum, rubber, asphalt and other composition. They are usually laid directly on the wood floor. A cove baseboard is desirable and obtainable for all these.

REFRIGERATION

NEW REFRIGERATOR: The refrigerator may be run by electricity or gas. It should either reach to the floor or be set on legs high enough for a broom to pass under easily. Only the sturdily built, thoroughly insulated, dirt and moisture-proof machine that operates quietly and consistently and maintains a temperature below 50° should be considered. Two cubic feet per person is a convenient measure in checking size required.

RANGE

NEW RANGE: Either an electric or gas range, choice depending upon local rates, should replace old one. A variety of models fits different space requirements. Top should preferably be continuous with counter tops. Cabinet type with storage for special utensils used at this

zation charts 1 THE KITCHEN

center and continuing to floor gives
est satisfaction. Effective insulation, auto-
regulation, plain and easily cleaned
ces with no projections, economical
ation, oven and broiler within easy reach
lesirable features.

VENTILATION

Electric Fan: For a kitchen where
is no cross draft artificial ventilation is
ntial. For best result an electric fan
ed in an outside wall will carry off the
s effectively and keep a constant circu-
n of air, or it may be placed over range
connected with duct to outside air.

WALLS

v Finish: Plaster must be patched, then
paint can be applied after new plaster has
roughly dried. Use lead and oil paint with
i-gloss finish of light color applied over a
per sizing coat.



ll Covering: For a more permanent finish
plaster walls a washable fabric covering
be applied directly to the patched plaster.
s easily cleaned and can later be painted.
will prevent further cracking.

all Boards: If plaster is badly worn a dado
entirely new walls of wall board may be
talled. Some of the studs or to grounds without removing
ster: others are cemented to old plaster.
rge sheets are desirable to reduce number
joints. A strong rigid board should be
osen. These are of different compositions, in-
ding fiber, asbestos, metal, phenolic com-
unds, gypsum plaster. They serve as bases
paint or are self-finished, plain or scored
d glazed like tiles.



noleum: Linoleum wall coverings are of
same composition as those used for floors,
ly of lighter weight and more flexible. They
n be applied to old plaster walls by pasting
er walls are made smooth and even.

les: If ceramic tiles are desired old plaster
ist be entirely removed and new cement
ister laid on wire lath. Dull and matt-finished
es in white or color can be obtained. Vitreous
ameled tiles on steel may be cemented to
old plaster if it is made firm and smooth.

Other: Structural glass and structural ceramic slabs give a permanent and handsome finish. They may be installed without removing old walls.

DOORS AND TRIM

New Finish: If present woodwork is to remain, kill gloss on varnish and paint to match walls with semi-gloss finish.



New Doors and Trim: If old trim is heavily molded it will be more satisfactory to install new without moldings. Likewise new veneered doors will give a desirable plain flat surface, easily washed. Unnecessary doors should be eliminated.

CABINET WORK

New Cabinets: New cabinets of wood or steel with solid plain doors will add to ease of cleaning. Top shelf of these should be within reach. Ceiling should be furred down to fill in space on top of cabinets. If counters had been of cherry, birch or mahogany they could have been oiled and left. As it is they may be covered with linoleum with metal edge or new ones of Monel metal may be installed.



INCINERATOR

New Installation: If the location of chimney permits, ideal arrangement for disposal of garbage is a built-in incinerator in the basement with hopper opening in kitchen, preferably near sink. Basement incinerator without upstairs hopper is better than none; with this there should be a covered garbage receptacle at sink.

LIGHT, ARTIFICIAL

New Lights: An abundance of light makes for efficiency and enjoyment in the kitchen. Each work center—food preparation, cooking and clearing away—should have local light. These may be tubular bulbs placed under cabinets with panel light in ceiling over sink. In addition a central semi-indirect ceiling light will give general illumination.

LIGHT, NATURAL

New Enlarged Window: In the wall over the sink is still the most common location for the window if there is only one. The new low back sink will permit a larger window, a change worth making.

POWER

New Outlets: Duplex convenience outlets should be installed at food preparation center for mixing machine; at cooking center for toaster, percolator, etc. There should be more than one circuit to prevent overloading. Range should have special heavy duty circuit.

SINK

Present Sink: This may remain if it is in a position where a counter can be built on the side that has no drainboard.



New Sink: A new sink with two drainboards and integral back, of enameled iron, Monel metal or stainless steel, or, ideally, sink and dishwasher in one unit, may be installed. In any case chromium fixtures with swinging mixing faucet should replace old ones.

HEAT

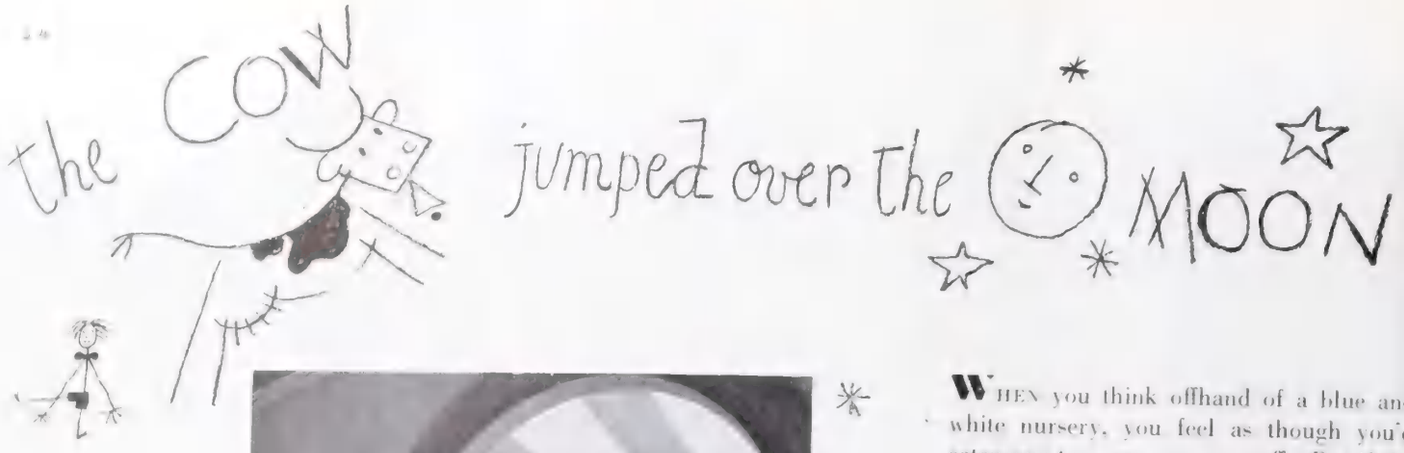
New Radiator: Exposed radiators have no place in modern kitchens. Replace old one by new low type, preferably in vented cabinet near sink where heat will dry towels.

WATER BOILER

Elimination: The storage tank for the domestic hot water supply has been relegated to the basement, where it is frequently cross-connected with the house heater.

EQUIPMENT

New Arrangement: If the kitchen is large a portion may be screened off for breakfast room or planning center. Work counters should be brought as close together as feasible. Progression of work should be from food storage to preparation to cooking to serving, with sink preferably between refrigerator and range. There should be storage space at each center for equipment to be used there. Counter space between range and dining room to aid in serving is highly desirable. Everything at the place where it is to be used; centers related to each other in accordance with rotation of work; automatic operation; no dirt-catching surfaces—these are the ideals.





KINDERGARTEN DINING ROOM

WHEN you think offhand of a blue and white nursery, you feel as though you'd eaten one too many cream puffs. But if the blue is cobalt and the white is off-white, as it is in this nursery, decorated by Pierre Dutel for Mr. and Mrs. Wallace T. Orr's New York house, that's a nursery of a different color! As you stand in the entrance of this apartment-in-miniature, your way is barred by a typical French garden gate, which shuts the world of one-and-a-half off from the grown-up world. Beyond is childhood's own, as it might be in an old French house in Provence. You enter it by way of a woodsy path (once only a winding hall) with Zenitherm random flagging in blues and reds and grays. From flagging to sky (cobalt ceiling) flourish painted wooden trees. As you walk down the path, between painted walls, you see child-high wooden soldiers in flashy uniforms, with drums and bugles. One of them is visible in the upper left-hand corner of this page. There is a quaint birdhouse at the end which has in it, alas, no pigeons, but a telephone.

It is in the day nursery that the cow jumps over the moon. Incidentally, the air echoes to the notes of Boy Blue's horn, and there is Humpty (*Continued on page* 57)

THE NIGHT NURSERY IN BLUE AND WHITE



CORNER OF DAY NURSERY





MOTHER GOOSE IN THE DAY NURSERY

GARDEN FOR A RENTED PLACE

by STERLING PATTERSON



ON a piece of the good earth which belongs to him a man will work himself to the knuckle-bones and like it. On rented land he is not likely to wear away his fingers much beyond the first joint—and then only when goaded by a determined wife who can envision an enchanting garden resulting from the mere scattering of a handful of seeds. But there are a good many things he can do to make his outlook more delightful. July is too late for some of them. But it is an ideal time to plan what will be done on the place he takes next year, whether the same one or another.

The problem of the gardener who rents and the gardener who owns his week-end cottage is quite different. The owner, since he is building for permanence, can justify a much steeper budget than can the transient. A landholder can put in an expensive yew hedge one year, a plantation of white pines another, a series of perennial borders during a third. In all likelihood a man of property will secure professional advice. His main concern will be to select material that will be at its best while he is in residence. In point of fact, the development of a garden by the owner of a summer place varies from one contrived for a year-round home only in that the emphasis is placed upon summer color rather than upon spring or fall effects.

What you can't do

The case of the tenant gardener is something else again. To begin with, he does not feel like laying out too imposing a sum on a place belonging to another, a place he may never see again after he returns to town in the fall. Nor can he afford to wait too long for his flowers. He cannot sit in the shade and read "Anthony Adverse" while perennials are becoming established or evergreen backgrounds are maturing. He cannot bring in shrubs and flowering trees of commercial sizes and twiddle his thumbs during the years that are required for them to grow to effective height. Neither will he plant the fall crocus or narcissus or hyacinth or tulip or other spring-flowering bulbs, for he will not be on hand the following April and May to witness the bloom. His entire gardening season is from May 15 to September 15, the usual renting term. Limitations of time allow him little choice. Either he may buy potted bedding plants from a nurseryman, paying probably an average of ten dollars a hundred for them, or he himself may grow hardy annuals from seed.

To be sure, there is a little more to the making of even a temporary summer garden than sprinting about the landscape, flinging seeds to the four winds. You can, as a matter of fact, get some flowers that way. Seedsmen often make up rock garden or wildflower mixtures, tough stuff that is pretty certain to germinate and take root. Simply add sand or fine soil to secure even distribution of the seed and broadcast in odd spots that you think should be brightened. When, after a couple of months, flowers begin springing up, they may amuse or astound you. If you are rather sensitive to color, they may even bring on an attack of the vapors.

Whatever the result, it will not be a garden. In its basic meaning a garden is an inclosed place. And, if we are to derive from it the pleasure that we should, it will be not only that but an extension of the living quarters of the house in which, during a large part of the summer, we live, move and have our cocktails. Obviously the tenant gardener in a single short season has no more chance of creating a true garden than has a Republican of being elected to office in Louisiana. But he can do better than to rest content with a broadcasted seed mixture leaving all to chance.

What you can do

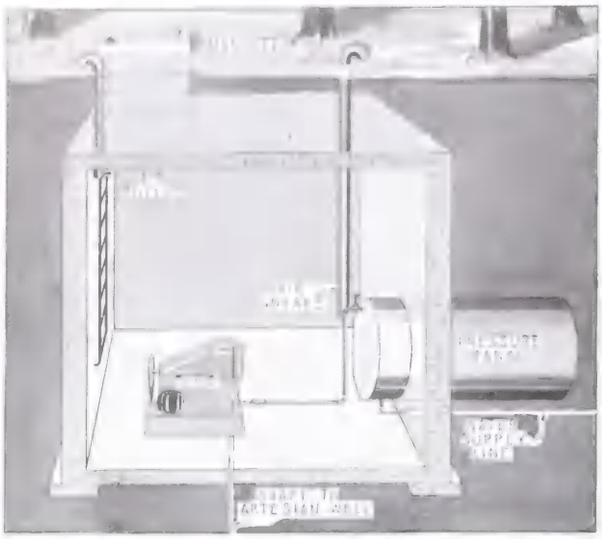
The main problems to be faced by the renter who wants a flower garden are four in number: first, to achieve (insofar as he is able) a simple design which will tie together house and garden and thus make the garden a place that is easily enjoyed; second, to assemble plant material; third, to prepare the beds so that the plants can grow without too many (*Continued on page 69*)





THE THIRD LORD BALTIMORE GAVE THIS MARYLAND ESTATE TO THE DE COURCYS. ITS PRESENT OWNERS, MR. AND MRS. THOMAS MARSALIS, HAVE KEPT THE OLD NAME: MY LORD'S GIFT. LANDSCAPING BY MR. ERNEST HEMMING OF EASTERN SHORE NURSERIES

LL SMITH



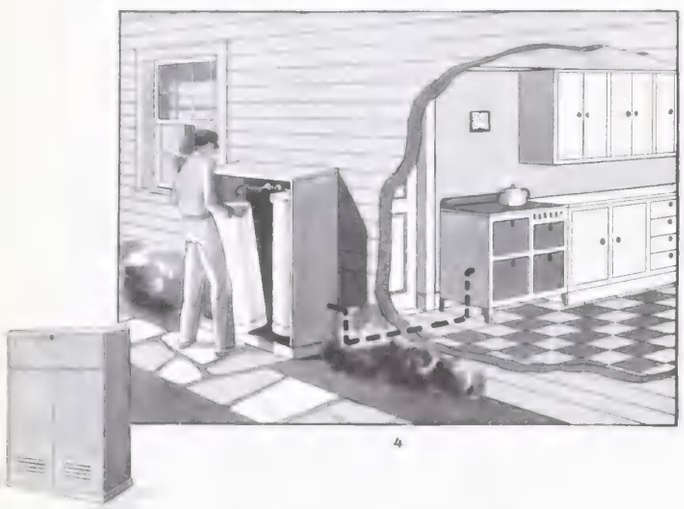
1 CARL SIGMAN AND WM. J. WARD, JR.



2



3



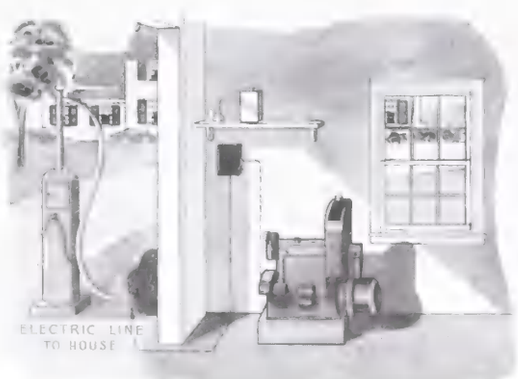
4

1. Pressure tank and pump for your artesian well must be sunk into the ground below frost line. The ladder and manhole make the machinery accessible. A. D. Cook, Inc.

2. Kerosene ranges are smartly styled, efficient units. This one is made by the Florence Stove Company. Kerosene is the cheapest fuel where power is not available

3. A kerosene refrigerator made by Electrolux. The tank in the front holds two gallons, which will operate the refrigerator for two weeks. Comes in a number of sizes

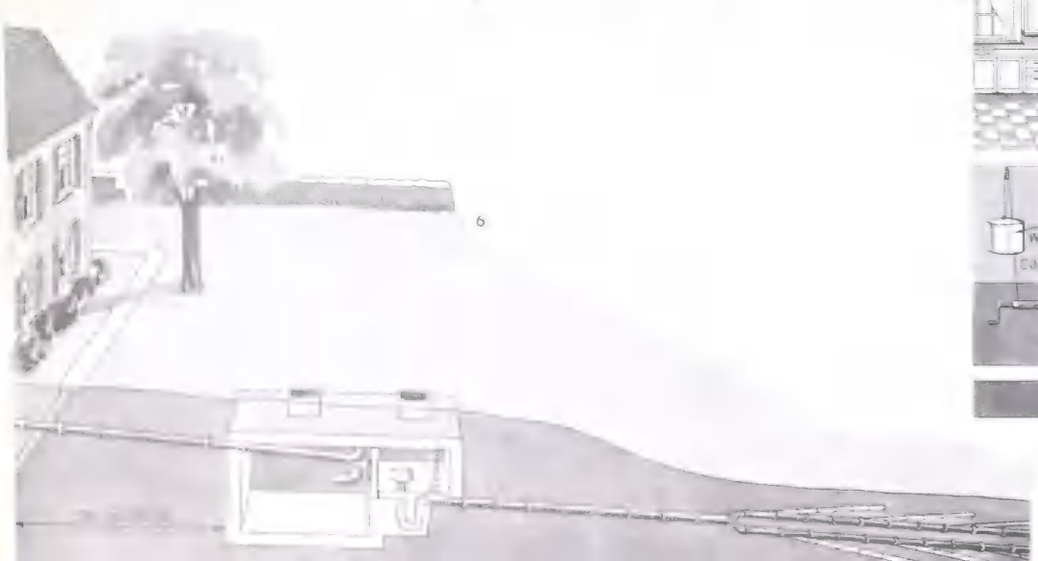
4. Pyrofax, or bottled gas, may be used with a gas range. Tanks are stored outside the house. The smaller inset illustration shows the storage cabinet closed and locked



5

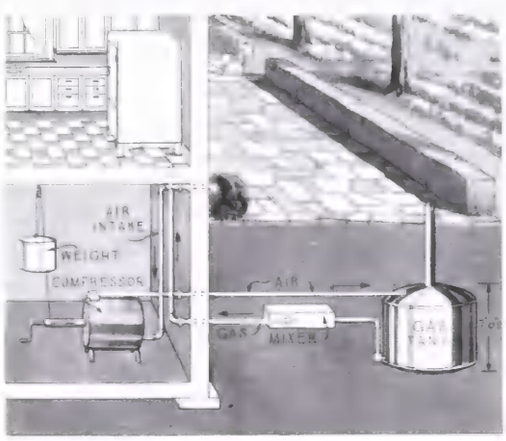
5. A generator must be installed if electricity is desired, its size depending upon amount of current which will be required when all appliances are in use. Made by Kohler

6. Disposal of sewage requires a septic tank and disposal field as shown in the drawing. Installation by Kewanee Private Utilities Co. Operation is explained in the text



6

7. Tirrill gas machine which vaporizes liquid gas poured into the tank. Not quite automatic since you must wind up the weight from time to time. This operates compressor



7

Beyond the Power Line

CONTINUED FROM PAGE 39

rces water through the pipes under sure. In place of the hand-pump or mill is the power driven pump.

ER PUMPS MAY operate by a gasoline ne or an electric motor. There are al pumps for shallow wells that can laced at a distance from the well. e are others for artesian wells which be placed directly over the well. e tank is housed with the deep well p they are both best put in a pit w the frost line. Water so stored always be cold. The tank can, if rred, be placed in the basement either the shallow or deep well m. Here it will be protected against ing, but it must be insulated against ensation which will run down the de of the tank and make a constant of water on the floor.

WATER, WHETHER from spring, ow or artesian well, should be zed before it is used. Springs and ow wells should be protected from als and from surface water. Even shaft of the artesian well must be d by cement against seepage from r layers of hardpan if it penetrates . It must be known positively that ewage can possibly contaminate the r supply.

THER ONE OR more shallow wells give a sufficient water supply or her an artesian well must be drilled nds of course upon the amount of r required. For an average estab- ent 35 to 40 gallons per person per a normal requirement. On an estate large lawns, gardens and perhaps rinkler system this would be in- uate. Providing water in the abund- we have been accustomed to in the s not inexpensive. The probable cost d be carefully estimated before the papers are signed.

ER AND LIGHT. Your power and light be grouped together because both are synonymous with electricity. ricity is so indispensable that if sn't been brought to the door by tilities companies you must manu- re it yourself. This is not difficult, home-made electricity produced by electric generator is, in most dis- , actually less expensive than that hased from power companies. But are decreasing and the capital out- r the electric plant is high.

GHT ONLY is wanted there is a small that is manually controlled. But tomatic equipment is to be used, especially if the water pump is to perated by an electric motor, then automatic running machine is ssary. This is one that starts up the demand for more "juice" s, and shuts itself off when it ceases. generators are fueled by gasoline, ugh there is one designed for the large estate that is operated by a l engine, which because it burns oil is more economical to run. e is also one that burns kerosene.

TS COME WITH or without storage ries and for direct (D.C.) or nating (A.C.) current. The ad- ge of the battery is economy of tion when the demand for current t great, since a small amount is supplied by that stored up in the batteries and the generator is not started until this demand is increased. The disadvantages are that batteries have to be kept clean and are liable to freeze unless in a heated building. Also they may, unless the plant is kept in constant use, go "dead." Alternating current is the one in common use, and as most equipment is adjusted to it a plant supplying this will normally be chosen unless the owner has lived in a district where there was direct current and so has D.C. equipment.

PLANTS COME IN different wattage and volts. To get a picture of the meaning of these words think of electricity in terms of water. Current flows over wires as water flows through pipes. The amount passing any given point is measured in amperes just as water is measured in gallons. The pressure that makes it flow is measured in volts. The two together, quantity and force, are known as watts. As 110 voltage is standard and is necessary for the use of most appliances only a machine supplying this should be selected. The amount of wattage required is determined by the "peak load." This peak load is not the abstraction it sounds but is easily found by adding together the wattage of all the lamps and appliances that may conceivably be in use at one time. If the pump for the water supply is operated by the same plant this, too, must be taken into account.

FUEL. Wood and coal are such common fuels for the heater or range in non-serviced communities that neither has to be recommended. Against them must be checked the disadvantage of non-automatic operation. Oil is the most available fuel which makes a self-running heater possible. But the oil supply may fail at an inopportune time, and if the house is situated off the highway on a country road impassable in a heavy storm, the household may have to shiver until roads are broken. Theoretically it is as difficult for wood or coal to be delivered under the same circumstances, but a winter's supply of these can be put in and it is easier to check the reserves because they can be seen. But unless gas is made available or electricity is phenomenally cheap, one of these three fuels must be chosen for the heater. For the range there are more possibilities. With the electric plant installed electricity becomes available. But the electric range, it is well to be reminded, requires from 9000 to 14,000 watts. Less expensive to operate will be ranges burning kerosene, crude oil or gasoline. These have been highly improved during recent years, are attractive in design and color and easy to clean. Gas, too, can be made available for the range. It comes in two forms: as compressed gas delivered in tanks or as liquid gas also brought by truck. When it is delivered as a vapor two cylinders are purchased and kept locked in a special cabinet supplied by the company and placed outside the house. One cylinder is connected with the pipe which conveys it to the house. When the supply in this is exhausted the cylinder is disconnected and the second one connected by the owner himself. The company supplying the gas is then notified to replace the empty one.

THE TANK FOR liquid gas is permanent and is replenished by the company from time to time. Since the tank is filled by hose it must not, so the company specifies, be more than 50′ away from the nearest approach and the roads must be kept open at all times. This liquid gas is vaporized automatically as it goes into the pipes. In both instances the gas is made from natural gas and is used just like city gas. It has the advantage over city gas of being hotter and of giving a cleaner heat. When the burner is properly regulated the bottoms of pans are as clean as when used on an electric plate. This gas, of course, can be used for other appliances, including the incinerator, gas radiator, water heater and refrigerator. It is not inexpensive, costing somewhat more than manufactured city gas. But its great convenience must be taken into account.

THE OTHER METHOD of obtaining gas is by means of a generator, or gas machine. This also converts liquid gas into vapor gas. It does it by means of a compressor operated by a suspended weight wound up by hand, by water pressure, or by an electric motor. The liquid gas is poured into a reservoir located below ground outside the house (see drawing on page 38). This need be replenished only infrequently, in fact about once a year. If gas is to be used in any considerable amount and especially if it is to be used for heating, a gas machine is requisite. In cost it compares favorably with gas as sold in many cities.

A POINT TO remember in purchasing any fuel-burning equipment is that it should be passed by the National Board of Fire Underwriters.

WASTE DISPOSAL. The last service in our list to be taken care of is the disposal of waste, which means sewage and garbage. Assuming running water as a minimum requirement, when there is no public sewer the only really satisfactory alternative is a septic tank. This will take care of all sewage and waste water. The modern septic tank consists of three parts: the liquefying chamber and the siphon chamber built as one unit, either masonry or metal, and the disposal field to which drain tile from the tank is carried and spread out in fan shape not more than a foot below the surface of the ground. The efficiency of this plant depends upon bacterial action and the safe system is the one designed to take advantage of the work of these invisible benefactors. To do this air is necessary, since the purifying bacteria thrive only when in contact with it. The purpose of the siphon is to secure an intermittent discharge and so allow air to enter the soil of the disposal field between doses. For this reason, too, the tile must not be set deeper than one foot. The siphon also forces the distribution of the discharge over a large area, giving the septic tank an additional advantage over the cesspool, from which seepage through the walls is the only avenue of escape.

AS GREASE IS not liquefied by bacteria and is apt to clog the tile and as the lye that may be used to dissolve it kills the beneficial bacteria, a special grease trap should be installed to keep grease from entering the tank.



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who gives old drinks new character with

BACARDI

Have you ever tried using Bacardi instead of the more hackneyed liquors in the following drinks? You'll be amazed what new life, new delights they can be made to offer! Just try:

BACARDI HIGHBALL
BACARDI OLD-FASHIONED
BACARDI MANHATTAN
BACARDI SIDE CAR
BACARDI BRONX
BACARDI COLLINS

. . . AND, of course, always Bacardi and none other in the famous Bacardi Cocktail, mixed like this:

Juice of ½ green lime
½ teaspoonful granulated sugar
1 jigger Bacardi
Shake well with cracked ice



ABI-49

Avoid substitutes. See the bottle

Copr., 1935, Schenley Import Corp., sole importer for the U. S. for COMPAÑIA RON BACARDI, S. A.

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A SEPTIC TANK should be located at least 50' away from the dwelling. In northern states it should be one or two feet under ground. Both chambers should have accessible cleanouts tightly covered. but frequent cleaning is not necessary if there is a perfectly balanced condition. In this fact lies one of the advantages of the septic tank over the less scientifically constructed cesspool. The disposal field should be located down hill from the well or spring and preferably at least 300 feet away from it. It should be on dry, porous, deeply drained ground.

GARBAGE IS SAFELY disposed of only when it is burned. With gas available in the portable cylinder, or manufactured on the place, a gas incinerator is one entirely satisfactory solution to the problem. If electricity only is provided then another method must be found. In this case there are two possibilities. Burning it out-of-doors in a specially constructed incinerator—a wire refuse burner is not adequate—or burning it indoors. In constructing the out-of-doors incinerator points to observe are that it should be large enough to contain all refuse which will act as the fuel and it should h sufficient draft to make a flame enough to consume it.

FOR INDOOR BURNING there are incine tors that also burn without a fuel. Th are placed in the basement and are h in or portable. With the built-in t hoppers are placed in a room above op ing into the flue. There is also incinerator that burns coal and h water as well. All indoor incinerat must, of course, be connected with chimney.

Outcasts of the Garden

CONTINUED FROM PAGE 22

of North American plants, principally those issued between 1788 and 1818, we learn that most of the bad weeds were as troublesome then as now.

IT IS EASY to guess that they arrived on the Atlantic Coast with Sir Walter Raleigh and the Pilgrims. Their seeds were mixed with those of grain, vegetables and grass, or with hay and grain carried to feed domestic animals on shipboard, or with straw used for packing. A lot of back-breaking weeding of onions and corn under hot July suns might have been spared American boys if the early settlers had been diligent enough to uproot alien plants that sprang up in their gardens and dooryards. Perhaps they welcomed these reminders of their former homes.

ONCE ESTABLISHED, and permitted to develop a single crop of seeds, the dandelion, daisy and burdock were able to look out for themselves. Most weeds produce seeds in great profusion, or else seeds well adapted for transportation by wind and other agencies. An excellent example is the thistle, whose down-tufted seeds fill the air in autumn, floating many miles from the plant that produced them.

MANY SEEDS OR fruits are covered with spines or hooked bristles, by which they attach themselves to man's clothing or to the hair of animals and the feathers of birds. Tramp through the woods in autumn and you learn all too quickly what they are—burdock, beggar's-ticks, Spanish needles, and the like.

OUR COMMON PLANTAIN or ribgrass is said to have been one of the first English weeds to establish itself in America, and to have spread with great rapidity. There is a legend that the Indians called it the white man's foot, because it appeared wherever the white man went, or even preceded him. This is easily understood, since the seeds of plantain become mucilaginous when wet, and stick to shoes and clothing, to be brushed off farther on.

THE WEEDS THAT have come from Europe are very numerous. Few except botanists have any idea of the extent to which European plants dominate our vegetation—at least in the eastern half of the United States: the same is not true for the Western States. In any rural or urban region of the East, except for the woodlands that have never known cultivation, and excluding swamps and marshes, and areas too sandy, stony, or sterile for cultivation, almost all plants that you see are of European or Asiatic origin, excepting only the fields of corn or maize. Almost every plant noted as a dooryard weed or growing about farms, save only the trees and shrubs—in some regions many of these are imported—is descended from an immigrant.

IN THE WOODS and on the hillsides in the region of the Potomac and southward to Georgia and Alabama the dominating or at least the most obtrusive and plentiful plant over vast areas is Japanese honeysuckle. Its pretty flowers, deliciously fragrant after night fall, are a reminder that it formerly was a favorite vine in Southern gardens.

OUR IMMIGRANTS FROM Europe include such familiar weeds as the foxtail grasses, Bermuda grass, quack grass, wild garlic, docks, sheep sorrel, some of the smartweeds, lamb's-quarters, chickweeds, corn cockle, many of the buttercups, shepherd's-purse, various mustards, some of the vetches, alfileria, mallows, flower-of-an-hour, some of the dodders or love-vines, pink bindweed, henbit, black nightshade, mullein, some of the veronicas or speedwells, plantains, dandelion, sow thistles, prickly lettuce, yarrow, mayweed, ox-eye daisy and some of the thistles. All or most of them doubtless immigrated by way of the Atlantic Coast, although some are now spread almost or quite across the continent. There could be mentioned hundreds of others of wide distribution, but less conspicuous or important.

ALL THE PLANTS mentioned are well established, but if the list of foreign weeds were extended to include plants of sporadic or ephemeral occurrence, the number would be multiplied many times. There are numerous published lists of the weeds introduced with wool waste about mills in American cities, or on discarded ballast at the ports. Vacant lots of cities are fertile fields for those interested in the migration of weeds; likewise alfalfa fields of the West, sown with seed imported from Europe and Asia. Not a year passes without reports of the discovery of new weeds in the United States. Their number and variety, but probably not their importance and damage, increase from year to year.

NOT ALL IMPORTED weeds are of European origin. Eastern Asia has sent us such questionable gifts as Japanese clover, velvet leaf, perilla and Japanese honeysuckle. One would not expect that tropical plants would endure northern winters. Gardeners know from experience that almost always they die with the first frosts. Yet several plants of undisputed origin in tropical America have advanced far northward. Among them are the spiny amaranth that punctures the fingers of those who w vegetable gardens, the vile-smell wormseed that frequents city alleys country barnyards, and the rank-gr ing jimson weeds. One of the m interesting of these tropical immigra is the galinsoga or buttonweed, an conspicuous little composite with w and yellow heads, that in the Un States is almost confined to alleys the courts of city apartment buildi where it is one of the most charac istic plants, at least in many cities, has come to us from the mountains Mexico, just how it is hard to guess.

BESIDES THE OLD WORLD weeds t have spread widely and profusely, m others have become thoroughly est lished and plentiful in limited ar but have not spread farther, perh for lack of transportation, or someti because they thrive only on cer types of soil, a characteristic sha with many native plants. In some gions of Maryland the star of Bet hem, an old-time garden flower, become a pernicious weed. Early bo ists commented upon the abunda and beauty of the blue-flowered vip bugloss or "blueweed" on the limest hillsides of the Shenandoah Valley. skeleton-weed, a relative of wild tuce, is common only from Delaware Virginia. In the hills of northern V ginia the Japanese wineberry, a kind raspberry, is now thoroughly at ho

ANOTHER IMPORTANT GROUP of weed derived from plants brought to N America intentionally, as vegetab ornamental plants, medicinal herbs for other purposes. Thus we have quired the troublesome but grace wild carrot or Queen Anne's lace, the wild parsnip, chicory, and mustar all of which are merely wild and generate forms of the garden pla The picturesque teasels of roadsides a relic of the woolen goods indus Other weeds that have spread from tivation are Bouncing Bet, daylilies, nip, spearmint, peppermint, matrim vine, butter-and-eggs, tansy and h White and other clovers, so desira in their proper place but so trouble elsewhere, have merely strayed f pastures.

WE CANNOT BLAME Europe for all weed pests, for some of the worst one hundred per cent Americans. S of these, however, are migrants, m of the native plants being quite as turesome as alien ones, and consta extending their areas of dispers Western plants invade the East, but parently it does not often happen t eastern plants travel westward. Pla of the plains find the sand dunes at

uthern end of Lake Michigan exactly their liking, and drive out native ants that otherwise would occupy the round. The annoying squirrel-tail grass, petticoat grass as it is called sigficantly in some regions, has covered ost of the East. The grindelia or gum ant is a persistent invader, and the ack-eyed Susans that brighten meadvs of the Atlantic seaboard were not ere originally, but have migrated from e West. The Kansas sunflowers, which course never were confined to the ate that has adopted them, spread stward rapidly where climate and soil e favorable.

F NATIVE AMERICAN weeds the one ose complete annihilation would be ost welcome is doubtless the ragweed, hich, although not the only cause, is e principal one of the plague of hay ver that every year causes untold sufring to many thousands of persons. it there are many others, such as the gweeds or amaranths, purslane or ore familiarly pussley, sassafras, pepgrass, blackberries, wild strawberry, k trefoil, sumacs, poison ivy, dogbane and milkweeds, verbenas, trumpet vine, cockleburs, ironweed, goldenrods and asters, the familiar white-top of hayfields, horse-weed, sunflowers and hosts of others. An outstanding plant is white snakeroot, one of the causes of milk sickness, transmitted through the milk of cows that feed on the plant, and producing an ailment of serious consequences in man. The plant is believed to be responsible for the failure of an early settlement in Indiana, the cause of whose ruin was not suspected until a few years ago.

LACK OF SPACE precludes any detailed account of the history and habits of our weeds, which in many cases are matters of almost romantic interest. Uncanny are some of the means by which weeds insure their spread and multiplication. Enviable is their persistence in the face of constant warfare waged against them. The more Bermuda grass and pink bindweed are chopped and torn from the soil, the more rapidly they propagate. How happy gardeners and farmers would be if cultivated plants exhibited the same vitality!

Good Buys of the Month

AS SHOWN ON PAGES 44 AND 45

The prices given for the good buys are approximate, since they may vary slightly at the different shops. The numbers at the beginning of the paragraphs refer to the photographs

MBER 1: *F. Schumacher fabric:* Stern, w York; Jordan Marsh, Boston; Carn, Pirie, Scott, Chicago; Joseph Horne, ttsburgh; J. L. Hudson, Detroit; nney and Levan, Cleveland; Scruggsndervoort-Barney, St. Louis; City of ris, San Francisco; Barker, Los geles. *Marshall Field fabric:* B. Altn, New York (quilted, $1.25 a yard); rshall Field, Chicago, Bullock's-Wilre, Los Angeles; Frederick and Nel-n, Seattle, Washington; Kaufmannaus, Louisville, Kentucky; Sanger, llas. *Charles Bloom fabric:* Altman, w York; R. H. White, Boston; rshall Field, Chicago; Joseph Horne, ttsburgh; J. L. Hudson, Detroit; gbee, Cleveland; Barker, Los Angeles. *tcombe McGeachin fabric:* W. and J. ane, New York; Paine Furniture, ston; Carson, Pirie, Scott, Chicago; ggs and Buhl, Pittsburgh; J. L. Hudn, Detroit; Halle, Cleveland; W. and Sloane, San Francisco; Barker, Los geles.

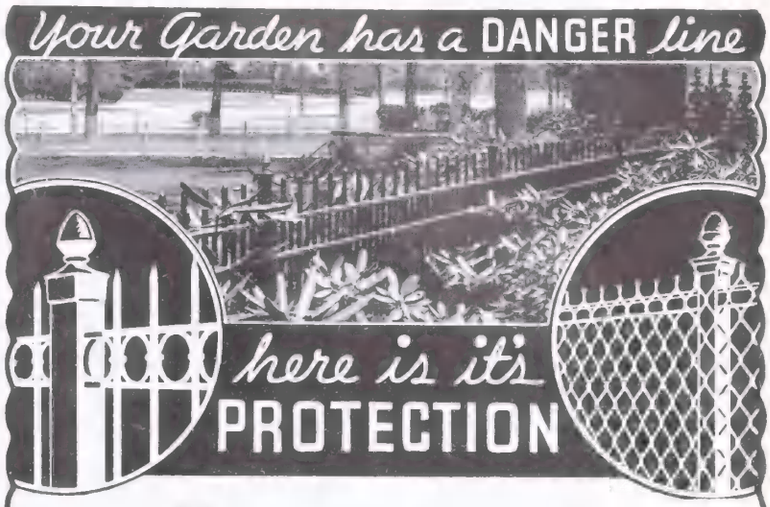
MBER 2: *California Furniture Shops edish dining room furniture:* Lord l Taylor, New York; Marshall Field, icago; J. L. Hudson, Detroit; L. S. res, Indianapolis; Maison Blanche, w Orleans; Rich's, Atlanta; Bullock's-lshire, Los Angeles; W. and J. Sloane, n Francisco.

MBER 3: *Clem Hall hors d'oeuvre tray d salad servers:* Saks-Fifth Avenue, w York; Handwork Shop, Boston; rshall Field, Chicago; Kaufman, tsburgh; Tuttle and Clark, Detroit; llock's-Wilshire, Los Angeles. *Clem ll fish:* Pitt Petri, New York; The rry On Shop, Boston; Charles A. vens, Chicago; Richard Stockton, uthampton, Long Island.

MBER 4: *Pacific Pottery decanter and sses:* Mrs. E. H. Coles, New York; H. Stearns, Boston; Strawbridge and thier, Philadelphia. *Mary Ryan iped mat:* Marie-Berry, New York; Young Quinlan, Minneapolis. *Pacific Pottery soup tureen and individual soup bowl:* Altman, New York; Marshall Field, Chicago; R. H. Stearns, Boston; The Emporium, San Francisco; J. W. Robinson, Los Angeles. *Ellison and Spring plaid mat:* R. H. Macy, New York; Famous and Barr, St. Louis. *Mitteldorfer Straus pottery:* Settlement Box and Apron Shop, New York; R. H. Stearns, Boston; Carson, Pirie, Scott, Chicago; Kaufman, Pittsburgh; Bleazby, Detroit; Korner and Wood, Cleveland; Little Shop, St. Louis; V. C. Morris, San Francisco; Barker, Los Angeles. *Ellison and Spring bamboo mat:* McCutcheon, New York; Marshall Field, Chicago; R. H. Stearns, Boston; J. L. Hudson, Detroit; Sterling and Welch, Cleveland; Scruggs-Vandervoort-Barney, St. Louis; S. and G. Gump, San Francisco; Bullock's-Wilshire, Los Angeles.

NUMBER 5: *Colwell umbrella flower holder:* James Pendleton, New York; Bullock's-Wilshire, Los Angeles. *Colwell wire urn:* Décor, New York; Bullock's-Wilshire, Los Angeles; Harbine Chatfield, Cincinnati. *Mary Ryan tin mats:* Altman, New York; Tatman's, Chicago; Pitt Craft, Pittsburgh; J. L. Hudson, Detroit; Higbee, Cleveland; L. S. Ayres, Indianapolis; Junior League, St. Paul.

NUMBER 6: *Kensington tray, coasters and bowl:* Altman, New York; Shreve, Crump and Low, Boston; Marshall Field, Chicago; Kaufman, Pittsburgh; Higbee, Cleveland; S. and G. Gump, San Francisco; Bullock's-Wilshire, Los Angeles. *Kensington mint julep cups:* Abercrombie and Fitch, New York. In other cities, stores listed for tray, coasters and bowl. *Chase sauce bowl, pitcher and trays:* Altman, New York; Marshall Field, Chicago; Jordan, Marsh, Boston; Joseph Horne, Pittsburgh; J. L. Hudson, Detroit; The May Co., Cleveland; The Emporium, San Francisco; Bullock's-Wilshire, Los Angeles; Wanamaker, Philadelphia.



THE boundary line of your garden is its danger line . . . the edge around which trespassers and neighbors' pets, either maliciously or playfully, destroy flowers and shrubs which you have spent years to cultivate. Stewart Iron and Chain Link Wire Fences are designed to harmonize beautifully with landscaping schemes and to efficiently PROTECT that danger line from trampling feet.

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POWER MOWERS
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The HOUSE for MODERN LIVING

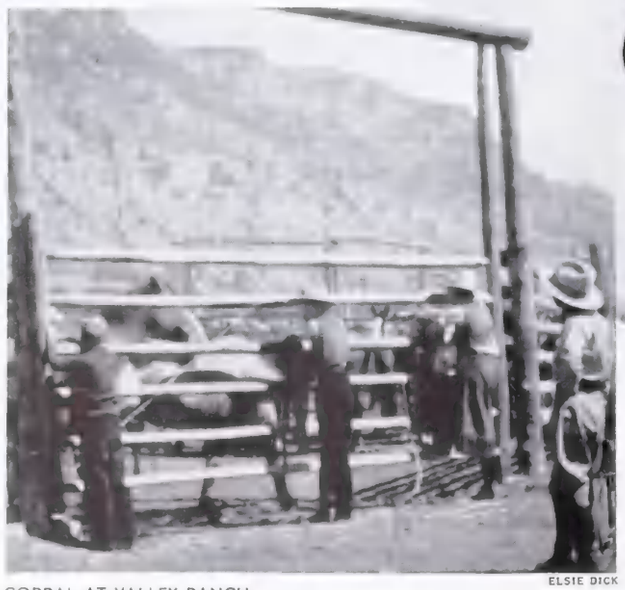
107 plans for small houses
Exterior views, floor and plot plans, explanatory notes; furniture, heating, plumbing, and electrical equipment shown. The 51 prize-winners in the General Electric Architectural Competition and the 7 winners in the Better Homes for America Competition are included. Less than two cents apiece for plans of homes that can be built with modern materials, new construction methods and up-to-date equipment. Building costs, $3,500 up. *At Bookstores, $1.50*
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POINTS OF COMPASS



NORTHERN PACIFIC RAILWAY

WRANGLING HORSES AT OX YOKE RANCH



ELSIE DICK

CORRAL AT VALLEY RANCH

Dude's delight: Life on the range.

Pack trips, mountain trails, wrangling, good digestion.

And Alaska—summer among the glaciers

CHUCK and Slim are two of the reasons why we are going back to Valley Ranch. Chuck because, after supper the first night, he walked us out to the sweet clover field and whistled to a deer, who paid no attention. And Slim because, in a three thousand foot ride up Boulder Basin, when we complained of our right stirrup being shorter on the way up and our left on the way down, he genially silenced us with, "Hell, miss, you're just leaning toward the mountain!"

That slow climb, listing to landward, is something we shall never forget. Breakfast in virginal first sunlight. Horses eager to go. By noon we'd mounted from the comparative lowland of Valley Ranch (7,000 feet up) to 10,000 feet through a maze of hairpin curves that would turn your Aunt Agatha's hair gray. Lunch on top, cooked while tummies ached with hunger. A talk with rangers who watch the mountain trails like hawks. Back to the ranch by five.

We are a tenderfoot. We are afraid of horses and we are afraid of mountains. But ranching we would go. From the hundred and twenty-five odd ranches in Montana and Wyoming we picked Valley, forty miles from Cody in Wyoming, set our jaw and went. We have different ideas now about horses and about mountains. Once you have seen the trails these horses make for themselves through the mountain brush where they have grazed since colthood, you realize that what seems suicidal to a city dude is all in the day's work to these superb mountain-going horses. Your trust becomes so implicit that you give your horse his head and know that he will bring you back slowly to the safety of the upland valley. Once there he will race like the very blazes across the lower hills to his corral. And you will be so tired and peaceful that you will relax into your saddle as though it were a cradle.

The next morning, if Ott Cassidy, the corral boss, approves, you will be allowed to wrangle horses. That means getting up at five a.m. (the shank of the morning), dressing warmly and breakfasting with the cowboys. It usually takes two hours of hard and fast riding to round up and corral the horses, so Ott won't allow you till your saddle legs are known to be steady.

Sunday in the East is a day of rest for man. In the West it's a Horse Holiday and the corral is empty. But for you there's work to be done and out comes the fishing tackle you've brought. The South Fork of the Shoshone River is just a few minutes walk from Valley and there you can fly-fish for rainbow trout. Chuck taught us how to hold a rod and flash the fly across the bright water. To the amazement of scientific and veteran fishermen we caught a baker's dozen and proved it by bringing them all home. Then we took a quick dip into the fast, cold Shoshone and wanted to eat our trout then and there.

We could have fished a different stream every day of the week. This is as rich fishing country as it is ranching. You may take pack trips lasting a week or a month. There are marvelous trips through magic Yellowstone, the Grand Teton National Park or the Jackson Hole country. You take along individual tepees, comfortable bough beds with mattresses and featherbeds, wash basins and delectable food, in case you don't like living on a diet of fish, or don't trust your luck. There is often a gramophone or a radio included in a pack trip, and if you manage to keep your eyes open long enough, you will hear Rudy Vallee croon to the accompaniment of distant coyotes.

ONCE you've fallen in love with your ranch (everyone falls in love with his own particular one) it takes wild horses to drag you away from it. It's a funny thing, but people go back to the same one year after year, never tempted by the beauties of a different scene. You get to know the horses, the trails, the wranglers. You nourish a hope that some day you will graduate from dudism and be allowed to juice a bossie (milk a cow).

It was literally wild horses which took us to the Bones Brothers Ranch outside of Sheridan, Montana. Because it was near the rodeo (the West accents the first syllable) and on our way there we were to stay in Sheridan for three days for the big show. Three days at the rodeo, meals at the chuck wagon and evenings at the Capitol Bar.

There is no comparison between the western rodeo and the rodeo that puts on its show in Madison Square Garden. The broncs are tired and frightened from their long trip across country. And who can blame them for preferring the great open spaces to the city? Imagine, if you can, a sprawling corral at least six times the size of the Garden, rimmed around by smoky blue mountains. Then fireworks.

One night at the rodeo the corral is turned into an Indian Village and the Indians stage their War Dance. Ceremonial tepees and barbaric costumes lurk, suspiciously real, behind blazing bonfires. Medicine men, Crow and Cheyenne warriors dance the war dance, fight a war and, when the Cheyennes win, dance a crazy dance of victory over the prostrate bodies of their victims. We were told that the guns held blank cartridges, but even so we shuddered a little. For only that morning we had passed that famous hill, dotted with headstones,

Beyond the power line

very service that makes for comfort can be provided by your own equipment

IFE in town—even in a very small town—has long since been practically automatic, so far as the basic conveniences of light, heat, water in abundance, fuel for ıe range, refrigeration and waste disposal are concerned. 'ublic utilities have planned for most of them, and they epresent unlimited service available at the turn of a switch. 'oday life beyond the power line may be just as automatic. 3ut there is this important difference: every one of these eparate services must be planned for individually by the ıome owner. Some of them are expensive; for some the cost s slight. But all represent practical necessities which must ›e figured in the budget. You must find a way to supply drinkng water and make possible an up-to-date plumbing system, which also means waste disposal. You must have fuel for the ıeater and for the kitchen range. You must have light and ›ou must have refrigeration. This is the way you supply them:

WATER. The problem of getting water is two-fold. First, as with the hare, it must be caught. Second, it must be pure and constant. As to the source, if there is a spring on the estate the problem is highly simplified. So much so that this might well be made one of the requisites in selecting the country retreat. If, however, other benefits outweigh this, and a spring is forfeited in their favor, the only alternative is a well. Wells are of two kinds, shallow and drilled: the latter is commonly known as artesian.

Searching for water is like hunting the button. It would be a good goal for a treasure hunt. Wiser, however, would be the engaging of an expert. He will test the character of the land and know when and where water may be expected. He will seek it first in a natural basin. If there are gravel deposits here he is likely to find it and may tap a source that will be adequate for the family if its needs are average. If, however, hardpan is encountered at this natural low spot the water will be likely to have drained away, perhaps to the neighbor's domain. Then a drilled well must be resorted to. This means that the shaft will be driven down through this hardpan to penetrate to lower strata until those are found that are natural water sources. This may mean going to great depths, even more than 500 feet. As the price of drilling may be as much as $5 a foot an artesian well is something of a gamble.

If water has been reached at a depth of 24′ or less then the well is classed as shallow and the water will be soft. Beyond this, water of varying degrees of hardness will be found. If it is very hard, a water softener must be used. It may also have an excessive amount of iron. This, while unpleasant to the taste, is beneficial rather than otherwise to man. It may, however, play havoc with the pipes. Again the expert will know how to rectify this trouble and to choose the best material for them. While I am on this subject of pipes, it should be added also that their size is of the utmost importance. No mere guessing here will do.

Assume then that a pure, constant source of water is at hand. How is it to be brought to the plumbing fixtures? Formerly the hand pump or the windmill and gravity tank made the well water available. Today these are practically obsolete. We are impatient of anything that does not work automatically and supply us in abundance. In place of the gravity tank is the hydro-pneumatic or pressure tank, which contains compressed air and (*Continued on page* 61)



NORMAN W. CARY





e Aladdin kerosene lamps are 60 ıdlepower. The Kampkook, $11.50, rns gasoline. Franklin stove is 9. Two stoves burn coal, coke or od: $6.95, $7.85. At Abercrombie



ONE ON ONE—A CORNER CABINET



ALL ALONE—AN OCCASIONAL TABL



ONE BY ONE—A DRESSING TABLE

Above: genesis of an idea. Occasional table, wood, painted white and beige, glass top, drawer beneath: $13.96 at Macy. Corner left: one atop the other makes a corner cabinet. Below: a dressing table of two, side by side

BUILD-UP

Furniture comes in units.

It grows as you add to it

EXPANSION is the breath of life to any American. We like houses which can have rooms and wings added. We like furniture which can grow with our houses and our purses. Macy, as you see from the pictures on these pages, has harnessed this trait and made furniture which starts modestly enough and then grows up, or across. Above you see a table shaped like a particularly generous piece of pie. It is practical in a room, cheap and good-looking. When the time comes that you can have two, you have gained not a second table so much as a dressing table. When you finally acquire a third, you pile the threesome up, one on top of the other, and make a what-not.

On the facing page you see variations of the chest-on-chest or chest-by-chest theme. You could work out others, using them high-and-low or to run across the entire end of a room. They would be heavenly to have in a bedroom. Note the white-studded, pearly beige leather doors with the low central knobs and the photo-mural panels above them. Finally there are units which are all different but fit together as snugly as a nest of blocks. Of such are perfect studies and libraries made. One is a desk and bookcase. One is cabinets only. One is closed cabinets and open shelves. Each is useful separately, better in combination. Thus your room grows naturally as a flower.

FOUR CHESTS = ONE LOWBOY



THREE CHESTS = ONE DRESSER

Wood chests painted white and beige; base unit $17.99, top units are $14.97 apiece. Build up for a dresser, or horizontally for a big living or dining room lowboy

THREE UNITS = ONE STUDY



Desk and bookcase units, made either with a black finish or in walnut. Each one costs $49.95, and added all together they will make a complete office or study

EMELIE DANIELSON



The home of Peyton Randolph in Williamsburg reflects the gracious manners of the South



Modern variation of Cape Cod gambrel roof [illegible]



In scattered districts, about 1800, the three story house appeared, box-like but dignified

Built by General Putnam, about 1744, one of the many varieties of New England farm house



Variation

by ETHEL B. POWER

PRACTICALLY every type of house has had its day [illegible] the past twenty-five years in this country. The [illegible] suburban development reflects this in its possession of [illegible] These range from the early American two-story [illegible] weathered clapboards, small windows and overhang [illegible] second story, to the ultra-picturesque English cottage [illegible] California bungalow of Spanish ancestry and the [illegible] ville will be found to greater or lesser extent, and here [illegible] there will be a house of modern design. But in most [illegible] munities from east to middle west the Colonial house [illegible] kind or another predominates. In other words the Col[illegible] house is still the most generally built.

If, then, this is true, and statistics are not really [illegible] to prove it, there must be good reasons behind its popul[illegible] Why is it that the Colonial house has held its own all [illegible] the three centuries since its first appearance? Is its p[illegible] larity due to a sentimental attachment to it or to [illegible] practical reasons? Do we like it because it is so many [illegible] the most familiar house—and the familiar has alwa[illegible] persistent appeal—or do we like it because it actually [illegible] embody the qualities that most of us desire in a house?

Before answering it will be well first to define wha[illegible] mean by the Colonial house. For in spite of the com[illegible] use of the term there is still some misunderstanding [illegible] just what it covers. This is not strange, since the Col[illegible] house has had many different variations and took diffe[illegible] forms in different localities. Thus we have the story a[illegible] half cottage of Cape Cod, rectangular, with low, unbr[illegible] pitched roof, the two-story New (Continued on page



England salt-box type with sharp pitched roof sweeping down to include lean-to

Conscious effort for symmetry and attention to detail are shown in this hip-roofed house

A simple story and a half house of Wiscasset, Maine, a town rich in Colonial architecture

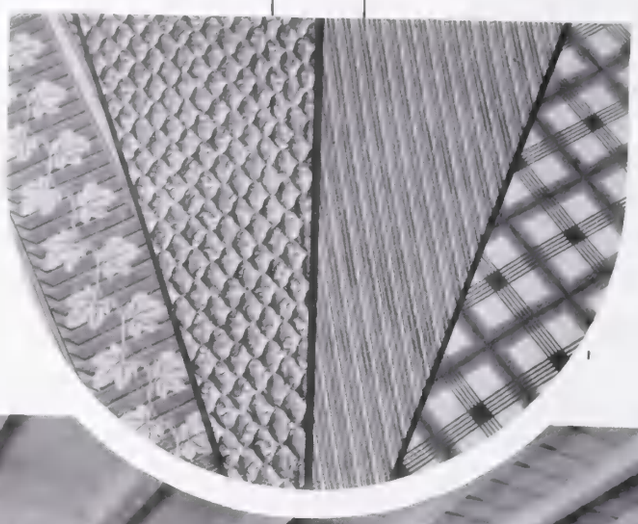
An elaborate portico in Charleston shows the friendliness always synonymous with Colonial

Gambrel roof cottage of early type in which plan was plainly foremost in mind of builder

For the dining room. Prices approximate.

Stores carrying these listed on page 63

Good Buys of the Month





2

Swedish provincial furniture, California Furniture Shops, Los Angeles. Finished in Old Wood, Seal Brown, Foam White, Arctic Blue, Norse Red, Moss Green, Baltic Blue. Table, $49.50. Buffet, $59.50. Side chairs, $9.50 apiece. Armchair (not shown), $12.50. Bench, $15. One of a series of Nordic rooms

Cotton for curtains. Top left, Schumacher Waverly hand-printed Venetian blind and vine, $1 a yard. Next, Marshall Field Early American print: Horn of Plenty, $.75 a yard, unquilted. Third, Charles Bloom Bokara stripe, $.69 a yard. Right, Witcombe McGeachin Sanforized-shrunk, $.90 a yard

LOW COST



Left: Clem Hall walnut for the table. Fish with copper fins, $2 each. Hors d'oeuvre tray with chromium, $18 with four dishes. Salad servers, copper wire on handles, $2.75 a pair. Below: Colored glass bottle, $2.50, glasses, $1 each. Mrs. E. H. Coles. Mary Ryan's striped place mats, $2.50 for 6. Solid color Pacific Pottery tureen, $3, soup bowl $.35. Ellison and Spring plaid mats, $6.15 for 17-piece set, bamboo mats, $7.50 for 9-piece set. Mitteldorfer and Straus flowered pottery is $9.60 to $24 for a dozen



4



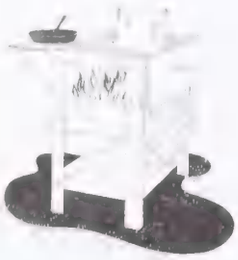
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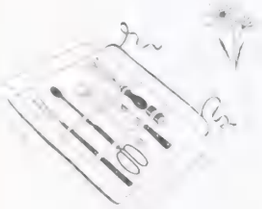
6

Above: Laurence J. Colwell's round umbrella-table flower container is $12.50 and his tall wire urn with a milk glass center for either cut or growing plants is $19.50. Mary Ryan's tin mats in white-and-brown or blue-and-white are $1.25 apiece. At the right: Chase Brass and Copper Company's Sparta pitcher, $4, and an etched ring tray, $3. Viking sauce bowl, $4 and a circlet tray, $1. Kensington's bowl, $5, mint julep cups, $2 each. Oblong tray, $5. Individual coasters which could be used as ash trays or for butter pats are $1 each

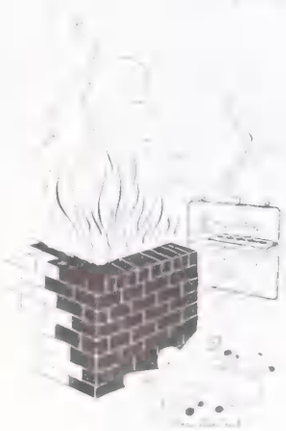
EATING OU



A living room-dining room-kitchen is not difficult or expensive to make. Use it to sun in and for outdoor meals









HOUSE BEAUTIFUL'S favorite health campaign of the year has to do with living out of doors during the summer. To follow this through to a conclusion, you must, of course, eat out of doors as often as possible. There comes a time, however, when your maid rebels at the conclusion. The thought of trundling one more tray a quarter mile out into the orchard so that you can sit under your favorite tree is so abhorrent that she has a case of screaming hysterics and leaves for town by the next train. This sort of thing shatters your nerves and simply isn't worth it.

Apparently if you want to eat outdoors and eat in peace, it devolves on you to do your own cooking. This has all sorts of charm, really, and includes practically no suffering if you can manage not to get smoke in your eyes. Equipment is so far advanced that the old horror of dropping a roasted chicken or a glorious steak or nice curly bacon into the fire is eliminated.

The perfect way to cook outdoors is to have a living room-dining room-kitchen like the one Corinne V. Loomis had built on her country place at Duxbury, Massachusetts, which you see on the facing page. It is so well sheltered from the wind by the masonry and shrubs that she can use it early in the spring, late in the fall, and all summer long, of course. A most essential point is that the chimney should draw well. Here is the formula which was used: Across the back the wall is about five feet high and the chimney of the fireplace, which juts out about seventeen inches from the wall to meet the hearth, extends about a foot above it. The bricks of the side walls are laid end to end horizontally, and across the top of the fireplace the several layers terrace back half the width of the brick tier by tier to the top of the wall, and are then carri straight upwards to form the sides of t chimney opening. To finish the tops of t walls, the bricks are laid flat across t width and thus make an overhang of abo an inch back and front. The fireplace ope ing measures forty inches in width a twenty-eight inches in depth at the ba and if the back is sloped a little forward the top and the flue continued straight u ward in the usual manner, the chimne which is oblong in shape and the width one brick all around, functions perfect

IF YOU have no such oven, there ar smaller devices, shown at the left of th page, which will save you the pangs o many a failure. At the top is a stove mad of structural steel. The firepan, in whic you have your coal, can be raised or low ered, so that you control the heat of you fire in relation to what you're cooking a all times. The hinged side shelves are fo keeping things hot. It is $32. Next to it is kit which holds a waterproof salt and pep per shaker, a long-handled fork and spoon a pair of steak or chop tongs, a hot pot lifter and a saw-tooth slicing knife. $5.50. In the center of the page is a grid which stands on upright legs. It is 13 inches by 13 by 20½ and folds flat. Costs $1.35. The aluminum folding baker, fourth in line, is set in front of a campfire or oven and you move it around to get the amount of heat you need. This has a folding shelf attached and comes with a steel baking pan. The pan is 8 by 18 inches. The baker weighs two and three quarter pounds. It folds up and has a waterproof duck carrying case. It costs $6.25 and $1.50 for the case. At the very bottom is shown a grill which will brown (*Continued on page* 59)

Eating Out

Continued From Page 46

ides of your steak at once. You charcoal on either side, like the of a sandwich, put your steak be- and let it cook merrily. $4.50. All se come from Abercrombie and

la Hibben, who has written so stirring food articles for House IFUL, contributes these recipes e outdoor oven.

Barbecued Chicken

e a fat young broiler that has been lly cleaned and split down the wipe it thoroughly with a damp (or with a cloth moistened with but do not wash. Massage all with butter, and dust lightly with id pepper. Grease the well-heated g iron, and lay the chicken in it fficient distance from the coals to without any danger of burning. e chicken broils, moisten it with ue Sauce, applying the sauce by of clean cloth tied onto a longish When the chicken is brown on ides, raise the broiler away from ls, and continue cooking as slowly sible, moistening every few min- ith the barbecue sauce. When per- done, lay on a very hot platter, our three tablespoonfuls of melted over the chicken.

Barbecue Sauce

¼ lb. butter
2 tablespoons vinegar
2 slices onion
1 tablespoon Worcestershire sauce
1 " chili sauce
¼ teaspoon dry mustard
2 lemon slices
1 teaspoon brown sugar
A few drops Tabasco

Put all the ingredients together in a saucepan, and allow the butter to melt slowly, near the fire but *not* on it. The sauce is only used for moistening the meat during cooking, not served with it.

Beefsteak Broiled Over Live Coals

Rub a 4 lb. sirloin steak thoroughly with salt on both sides, and leave it caked with salt for at least 30 minutes before broiling. A half cupful of salt should be used for this, as some of it falls off in broiling.

Heat a broiling iron, grease it lightly with beefsteak fat, and lay the steak on it over red hot charcoal, or a clear wood fire. Keep the steak very near the coals, and turn it so that both sides will be quickly seared to a very deep brown. Then remove the steak from the fire, and (still in the grill) allow it to cool rapidly until perfectly cold. Return to the fire and continue cooking the steak until it is the desired rareness. When put back to cook, the steak must not be so near the coals as the first time, but near enough to cook briskly without, however, searing it.

Fried Fresh Water Fish

Clean the fish, scale, and wipe clean with a damp cloth. Roll in salted corn meal (white corn meal preferably). Put 2 to 3 tablespoonfuls of bacon fat in an iron frying pan, and heat over low embers or a clear fire, placing the pan on a trivet or two bricks several inches from the fire. When the fat first begins to smoke, put in the fish, and fry to a golden brown on each side. If no brown paper for draining is available, lay on a gridiron near the fire for two minutes.

Hamburgers

Select good round steak at the butcher's and have it ground before your eyes. Add salt and pepper, onion juice (or grated onion), a dash of Worcestershire sauce, and knead well until thoroughly mixed. Form into round cakes, lay on a gridiron, and broil quickly over very hot embers. Turn and broil on the other side, letting the outside take a deep brown and the inside remain underdone or a delicate pink.

Preparation for the Show

Continued From Page 53

ou had best stick to some one of mplete plant foods that may now rchased, for judicious use of these ts will attain fine results. It is to ped, however, if you are growing tion blooms that you have made provision for the inclusion of c matter in your soil. Without this ant element, your plant feeding ies will not be as efficient as they l be. Arguments to the contrary, a ch in organic matter will exert an ncy when chemical fertilizers are hat will never be realized without presence. Well-rotted manures, s and compost soil are three great s of this important material. experienced gardeners will be mulching their exhibition plants mid-summer with well-rotted e. This seems to work out very where one is reasonably sure of il content.

YOUR PLANTS securely, for if they owing properly, they are likely to easy prey to winds. Whereas an nourished plant is tough and re- t to wind, one that is growing con- y is likely to be brittle or on the ide and may be damaged by even derate blow.

WITH STAKING comes the item of protection, especially with flowers e dahlia which are slow developing hich attain tremendous size. Dur- heir period of development, you xperience rains and periods when n is very strong in its reaction on ower and plant. A sun shade to t the flower from all the mid-day d from being battered by rain will in much finer flowers. While the uction of these sun shades may a great deal of work, the fact re- that the protection of a dozen choice blooms will often result in the sweepstakes prize being won. Two stout stakes driven in the ground so that one is ten inches higher than the other to support a slanting shade will suffice. Keep the shade at least ten inches above the flower and tilted toward the position of the sun in the hottest part of the day. The slant of the shade will do two things, namely, prevent heat pockets forming and cooking the flower and act as a natural shed to drain off the rain. The covering of these sun shades may be oilcloth on a light frame. Fasten the shade securely to the stakes against wind.

THE ONE WAY to lick insect pests is never to let them get a start. The old-time method of taking medicine once a week, whether you need it or not, is a good rule to apply to spraying plants. Once insects have a foothold, the battle is likely to be long and severe; so don't let them get started. My dahlias and other susceptible plants would be dusted at least once a week until they are a good size, and then sprayed every ten days. Following this method, insects will never trouble them. One might sum up the requisites to growing real exhibition blooms by saying that victory will come to him who lives with his plants and lets nothing interfere with their care. If today is the day to spray or feed them, then let the job be done today, for tomorrow will actually place a handicap on you that will be realized in September.

ASIDE FROM SPECIMEN classes which cover a goodly percentage of the show, there are the so-called arrangement classes which are actually, if well conceived, an assemblage of specimens of one or more varieties or species in a manner that is pleasing. This is, of course, not the definition, as we see it described, but is in reality the analysis.

I DON'T BELIEVE that anyone can describe arrangement classes that you may follow exactly and arrive at what all the judges have in mind. In fact, many judges disagree, and what one man or woman thinks pleasing, the other thinks atrocious. Here you will have to use your own imagination. Following the rules of good taste as to color and form is about the soundest advice that one can possibly give you.

FOR THE BENEFIT of some flower shows which sadly need an interpretation of flower show phraseology, and also for the benefit of many exhibitors who often become confused by several of the phrases, I am including a number of flower show definitions from the Flower Show Primer issued by the Federation of Garden Clubs of Bergen County, New Jersey, which define accurately the meaning of various words commonly used in flower show terminology.

ANNUALS: Flowers that complete their life cycle in one season and which normally do not live over winter.

BIENNIAL: A plant which takes two seasons to achieve bloom and seed, then usually dies.

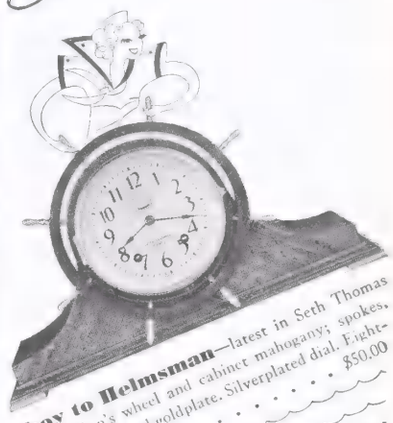
PERENNIAL: An herbaceous plant that blooms and seeds a number of seasons without dying. For show purposes, lilies, tulips, as well as biennials, are also included unless specifically excluded. It is the duty of the show committee to decide this, but their ruling should be consistent from year to year.

BLOOM: Individual flowers on one stem, such as carnations, zinnias, roses.

CLUSTER: A stem with a number of blooms bunched together, such as sweet-William, phlox, rambler roses.

SPRAY: A portion of plant with a number of flowers on a stem, such as aquilegia, cosmos, gypsophila.

So NAUTICAL!

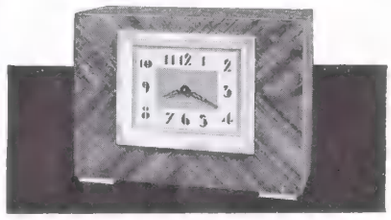


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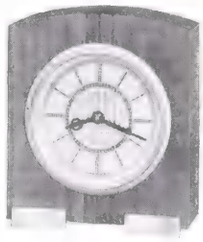
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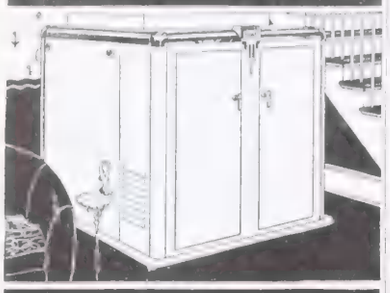


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SPIKE: A stiff stem with regularly placed flowers, such as gladiolus.

SPECIMEN: An individual bloom, cluster, spike or spray.

COLLECTION: A number of varieties of flowers, plants, fruits or vegetables in one exhibit, the number and kind of which are specified by the show schedule.

FLOWER ARRANGEMENT: A composition of flowers and receptacle, consisting of parts artistically and skillfully put together to make a satisfying whole, to be used for a definite purpose.

CONTAINER: The receptacle in which flower and fruit and vegetables are made into arrangements, or plants grown.

HOLDER: The device by which flowers are held in their desired positions in the container.

VASE: A receptacle used for flower arrangement that is higher than it is wide.

BOWL: A container used for flower arrangement that is wider than it is high.

BASKET: A flower, fruit or vegetable container which is made of suitable basketry material, such as reed, raffia, and the like.

ACCESSORIES: Materials or decorative objects, such as textiles, used as background or base, figurines, etc., used to supplement the arrangement or complete the picture.

STILL-LIFE (as used in flower show A composition of floral arrangement other accessories to make a pict which is ordinarily displayed i shadow-box.

All flowering plants are divided the general term of families.

Families are divided into tribes.

Tribes are divided into genera, w is the plural of genus.

Each genus is divided into species.

Each species is divided into vari in which the number of characteri that differ are small.

Species, as well as botanical varie always breed true.

Conserving the Summer Harvest

CONTINUED FROM PAGE 25

APPLES PLAY A large part in the preserving and canning of up-state New York housewives. Apple jelly and apple butter, of course, they can all make in their sleep, but it isn't all the neighbors who know the recipe for the following excellent crabapple conserve: Put two pounds of white sugar, one pound of brown sugar, and one cupful of good cider vinegar over a low fire and let boil five minutes. Quarter, core, but do not peel, three pounds of crabapples, and add them to the boiling syrup. Boil half an hour, add half a pound of raisins, and boil five minutes longer. Add juice and finely chopped peel of one lemon, six cloves, and a quarter of a teaspoonful of salt. Let boil up once, fill small jars and seal, following the directions for sealing strawberry jam.

FROM CALIFORNIA COMES this formula for plum conserve, made of the blue prune plums, which are beginning to come into market in such quantities right now: Take six pounds of plums, wipe with a damp cloth, take out the stones, and cut in quarters. Put the fruit on a slow fire with five pounds of sugar, three oranges and two lemons cut in fine pieces (with the skins) and let boil until the consistency of marmalade. Add one and one-half pounds of seeded raisins which have been run through the meat chopper, and half a teaspoonful of salt, and boil three minutes longer. Fill jelly glasses, seal and cover.

ANOTHER EXCELLENT CALIFORNIA recipe is for apricot, orange and pineapple marmalade: Cut up one pound of dried apricots and soak overnight in just enough water to cover them. Add two oranges and a lemon cut fine, a one pound can of Dole's shredded pineapple, eight cupfuls of sugar, and half a coffee spoonful of salt. Boil over a low fire for fifty minutes, and pour the mixture into jelly glasses, seal and cover.

ON CAPE COD they make this grape catsup, excellent with hot or cold meats: Cook five pounds of Concord grapes over a low fire until soft. Strain through a sieve, and put the juice back on the stove with three pounds of sugar, the unstrained juice of three lemons, one teaspoonful of cloves, one teaspoonful of allspice, one teaspoonful of cinnamon, and two teaspoonfuls of salt. Boil until fairly thick. Fill jars with the mixture, and seal.

AS FOR PICKLE recipes, the old cook books are full of them, written in by hand, and usually marked Mrs. So-and-So's Famous This or That. Here is a ripe tomato pickle: Peel a peck of ripe tomatoes without putting them in hot water. Chop in coarse pieces, sprinkle with one cupful of salt, and set in a colander to drain overnight. Chop fine six large onions, and chop coarse six heads of celery and six green peppers from which the seeds have been removed. Mix these ingredients with the tomatoes, and add two pounds of sugar, two ounces of white mustard seed, five cups of cider vinegar, in which one-fourth teaspoonful of alum has been dissolved, and stir thoroughly. Put in stone crocks, cover, and let stand ten days before using. This uncooked pickle will keep six months.

AN OLD-FASHIONED standby, which has never got into the cook books, but which is known in many Southern houses as Day-In-Day-Out Pickle, is made like this: Mix together three quarts of chopped green peppers (seeds removed), six quarts sliced green tomatoes, six quarts of chopped white cabbage, six quarts of chopped white onions, three ounces of celery seed, six ounces of white mustard seed, three ounces of turmeric, three pounds of sugar, three gallons of vinegar and six tablespoonfuls of salt. When the mixture is thoroughly stirred, put on the stove and cook for half an hour from the time it actually begins to boil. Seal and cover. This may seem a pretty large quantity, but the pickle goes so well with everything that you will find it useful to have a large supply to take you through the winter.

RED PEPPER JAM, a New England relish, is easy to make and good not only with meats but with cream cheese for picnic sandwiches: Remove the seeds from two dozen green peppers and run them through the meat grinder with a head of celery and one onion. Pour on boiling water and then drain thoroughly. Mix a cupful of sugar and two tablespoonfuls of salt with one pint of vinegar, and bring to a boil. Put in the ground vegetables and cook until thick like jam. Seal in jelly glasses.

SWEET CUCUMBER RINGS are made like this: Put four pounds of cucumbers in a stone jar, and pour over them a brine made of one cupful of coarse salt dissolved in two quarts of boiling water. Let stand three days. Drain the cucumbers from the brine and freshen in cold water, changing the water three or four times during two hours. Drain and wipe the cucumbers, drop them into one gallon of boiling water, in which one tablespoonful of alum has been dissolved, and boil twenty minutes. Drain. Bring a fresh gallon of water and one tablespoonful of powdered ginger to a l drop in the cucumbers, and boil another twenty minutes. Make a s of three pounds of sugar and one one half pints of cider vinegar. Let fifteen minutes, and add a stick of cinnamon, eight cloves and four le of mace tied in a muslin bag. Then the cucumbers, which have been cu half-inch rings, and cook ten min longer. Put the cucumber rings in and continue boiling the syrup unt is quite thick. Pour the syrup over cucumbers until the jars are full. and cover, and store in a cool place.

MAKE CANNED TOMATOES and okra t Cover the tomatoes with boiling w and let stand until the skins can easily peeled off. Cut in quarters put in preserving kettle with half quantity of thinly sliced okra that is of tomatoes. Cook for ten min skimming twice during the pro Wash jars and fill them with cold w and set on a trivet in a large pot. round with cold water and heat ually to the boiling point. Take the from the water, empty them, dr quickly as possible, and fill with tomato and okra mixture while still Let the jar covers stand in boiling w five minutes, and dip the rubbers i water without letting them stand. N use old rubbers, and always see tha rims of the jar tops are not bent. slightest unevenness will keep the from being hermetically sealed.

HERE IS A simple recipe for canned berries: Pick over the berries care and put in a large saucepan with smallest quantity of water that will the berries from burning. Cook soft, stirring carefully from the bot taking pains not to mash the be Fill jars, following the directions canned tomatoes and okra.

THE RECIPE FOR chutney probably no place in this article as it ca made in winter as well as summe is a perfectly grand chutney, how and very inexpensive to make.

Chutney:
2 whole lemons (seeds removed lemons chopped fine)
1 box seeded raisins
2 lbs. brown sugar
2 cloves garlic chopped very fine
1 tablespoon salt
1 medium jar preserved ginger cut
2 lbs. rhubarb cut fine
Cayenne pepper and more salt to

Mix all the ingredients and cook slowly until thick and syrupy.

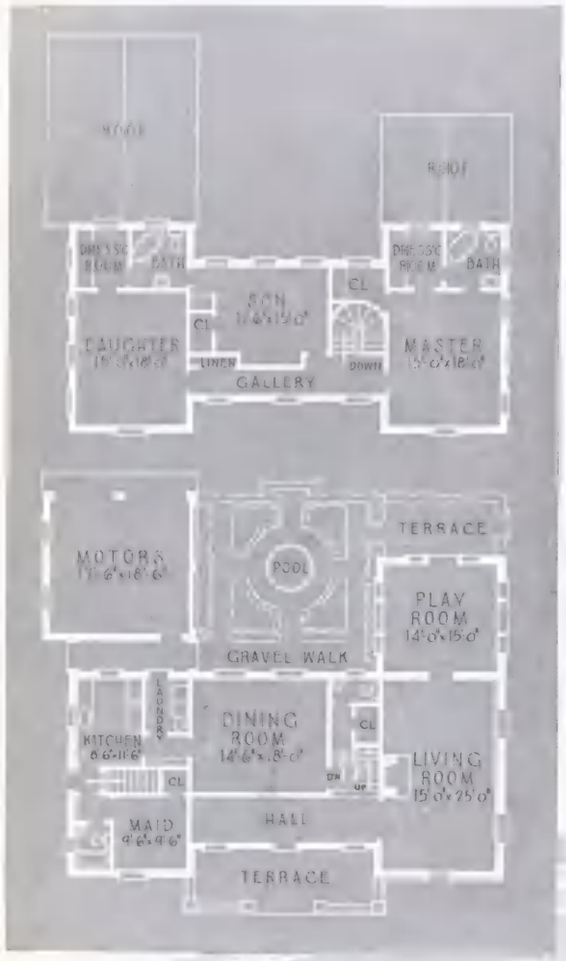


GEORGE H. DAVIS STUDIO

A SHELTERED ROOM BUILT OUT IN THE OPEN. ITS CENTER, A FIREPLACE WHERE YOU MIGHT COOK A STEAK OR SIMPLY SIT AROUND A BLAZE AT EVENING. THE WINDBREAK IS ARBOR VITAE

FOR CERTAIN FAMILIES

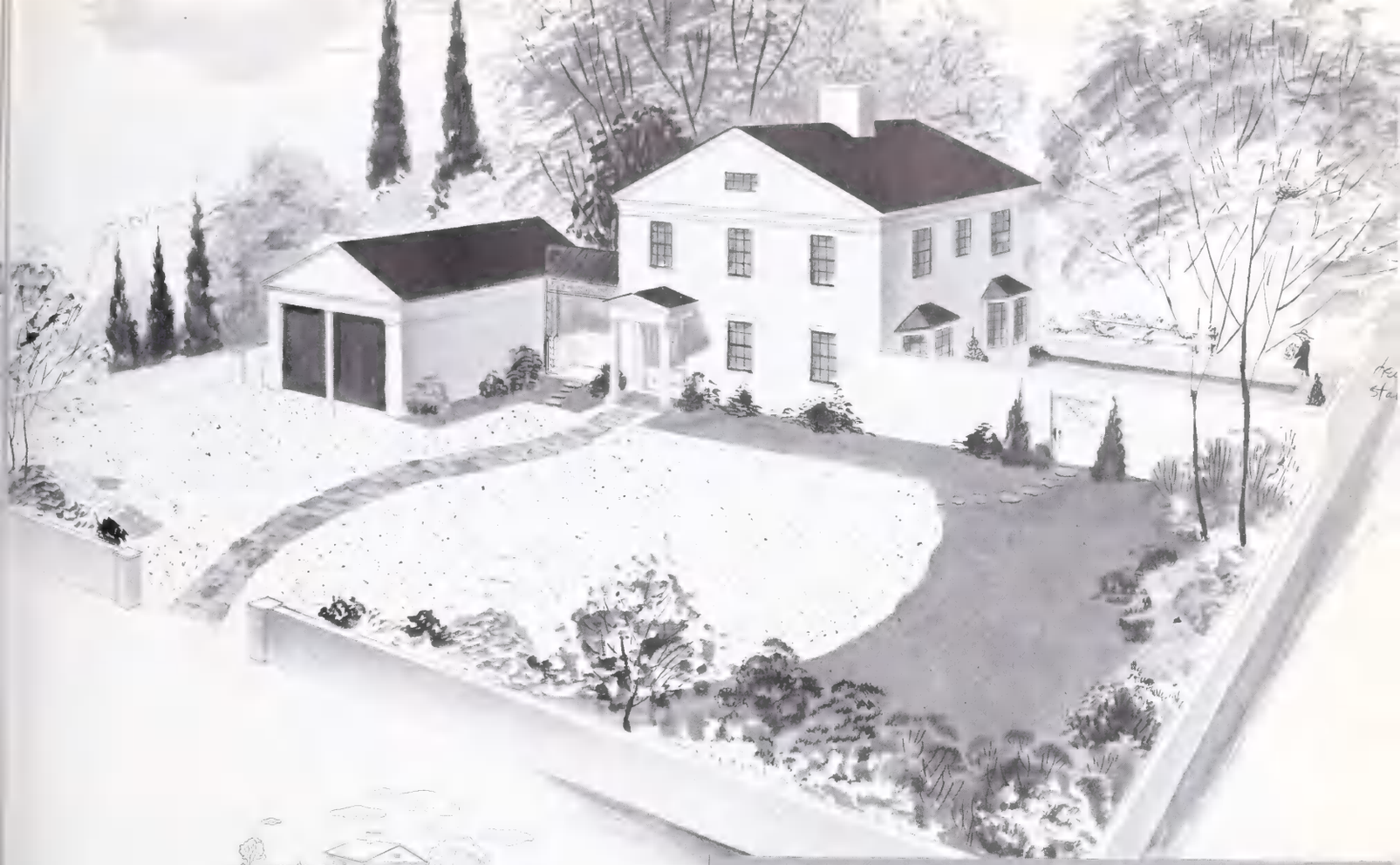
Two more House Beautiful designs costing less than $15,000



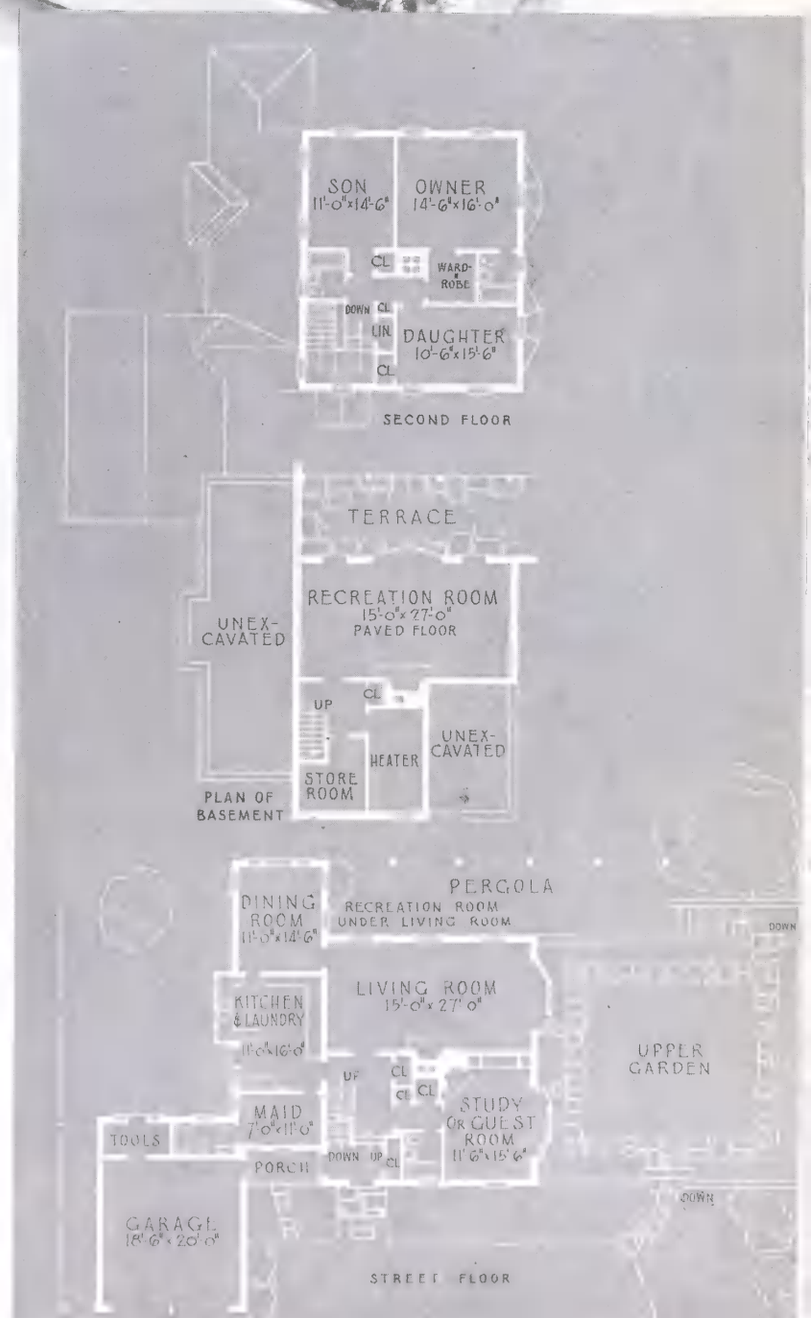
WITH BALANCED WINGS. Two additional small designs following the program of "family-tailored houses" begun in the April issue of HOUSE BEAUTIFUL are shown on these two pages. They were planned for the same imaginary family as were the two in the June issue. Briefly stated, the demands of this family are: living and sleeping space adequate for its four members, father, mother, son and daughter of sixteen and fourteen respectively, provision for a maid, first-floor laundry, attached two-car garage and an entertainment room. The house is to be placed on a lot 100′ x 150′ facing west and sloping to the rear. Price limit, $15,000.

The house on this page, designed by Ralph Cole Hall of Hall & Proetz, St. Louis architects, reflects in proportions and detail the influence of the classic revival as seen in the houses built in St. Louis during the second quarter of the nineteenth century. The material is brick, made from local clay, of a pleasant pinkish color with limestone lintels and trim. There is no guest room, and for the children's sake the playroom is given an important position overlooking the garden, entered directly from the terrace. At the same time this room is so related to the living room that the two can be thrown together when desired. The dining room overlooks the garden and is given privacy by the placing of the door at the side instead of opening from the main hall. Upstairs, the master's room has a dressing room and bath and a large closet. In the boy's room a built-in drawer case is planned in the alcove next to the bath. The daughter has a dressing room similar to her mother's.









ALSO IN CLASSIC STYLE. The classic revival in the East produced houses of more than one style. This one, designed by the New York architects, Evans, Moore & Woodbridge, suggests more the Greek temple which gave the inspiration for many of these houses than the one on the opposite page. The Greek pediment and the use of the gable end as the main façade of the house betray its origin. The detail of the porch and again the temple character of the garage differentiate this style sharply from the earlier Colonial houses, of which a number of patterns appear on pages 42 and 43.

This house has a dignity and simplicity that bring it into ready acceptance by a family that definitely does not want an informal cottage type of design. The walls are of matched boarding, though they might also be of brick left natural or painted white. By inclosing the front part of the lot as a forecourt and facing the service and unimportant rooms on it the architects have been able to relate the main rooms to the gardens on the south and east sides. The study does temporary service for overnight visitors who will sleep on one of the new comfortable daybeds. The living room will take logical groups of furniture comfortably; the dining room has desirable privacy; the laundry is made part of the kitchen.

Particular ingenuity has been displayed by the architects in taking advantage of the drop in level which they assumed in their lot. There is a pleasant upper garden off the living room and at the back a flight of steps leads to the lower garden level which is faced by a recreation room and a pergola. The small sketch just above shows this elevation. This house, like the other, would cost just under $15,000.



THE STONE PORCH CAN BE SCREENED WITH BAMBOO



SPRUCE-WALLED BEDROOM, ALSO USED AS A SITTING ROOM

FOR THE END OF THI

A week-end cottage with all the charm of an old mid-western homestead



DONLEA FARM LODGE lies in an open valley of rolling corn fields at Barrington, Illinois. In building it for Mr. William P. Sidley, the architectural firm of Russell Walcott and Robert Work used clapboard, painted white, and weathered gray-brown shingles. The main room and the screened porch-dining room both look out over a terrace with a swimming pool, hemmed round by a low privet hedge. This main room is living room, dining room or kitchen at will. You can see from the photographs and plans on the opposite page how it works. The warm weather dining room, above, is inclosed on three sides, screened on the fourth, so that it may be used well into the fall. The whole house is idyllic for week-ending in that it has nothing extraneous, is not cumbersome to run and yet has everything in it you could ask for.



Living room and kitchen combine to make one spacious room. Folding doors hide recessed kitchen units. The walls and ceiling are pine, stained and waxed to simulate old wood. The floor, like that of the porch and hall, is bluestone polished to a warm tone. Lavender-blue Dutch tiles face a friendly fireplace, shining with copper and brass

'EEK





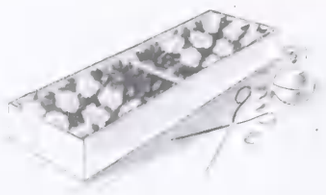
JESSIE TARBOX BEALS



PREPARATION for



by J. W. JOHNSTON



BLOOMS PROPERLY PACKED, STEMS HELD DOWN BY A SLAT

A CENSUS of flower shows during September and e October would reveal the fact that they number th sands. I know of one area of twenty-five miles that a single day in September will stage a show to each n Somehow, these fall or harvest shows give me the grea thrill of all the exhibitions, for written in their records true measure of the advancement of gardening in Amer Here each year, without the advantages of special equipm and more often than not with very limited funds, thousa of the every-day type of gardener present superlative bloo and arrangements of flowers that graphically demonstr man's ability to conquer all the discouragements of droug flood, rain, wind and pests that are met in the average gard

If you expect to win at your fall show, you must st right now to set the stage for your own success. You hardly wait until a week or so before the show and hope ribbons. Looking over the advance schedules of seve typical fall flower shows, you will find that, while th present variations in classes, they are generally very mu alike. There will be classes for blooms of dahlias, zinn and marigolds. Gladiolus will be found listed in classes spikes rather than blooms. These are called specimen clas and generally are presented also in classes of three, fi six or even twelve, in addition to the one bloom class In this division of the show, perfection is the keynote a even a single bruised petal will often cost one the pri

IN specimen classes, size is an important factor but, addition, there are equally important elements of co and form. Were I judging, the exhibitor would be smart w left at home the largest specimen that had imperfection color or form in favor of the smaller one that was of fi color and of the form that nature intended it to be. Wh you come to assembling more than one bloom in a contain such as the three and six-bloom events, don't put odd-siz blooms together, that is, don't exhibit three large and thr small blooms or six blooms all of a different size. Six bloo of uniform size with good color will make a greater impr sion. If the class calls for a definite type, be careful to inclu that type. A certain amount of preening of your blooms permissible, if you do it so that it is not too obvious. F instance, there are certain varieties of dahlias from whi you may safely remove several of the outside petals witho hurting the flower. It is a fact, however, that other varieti when a few of the outer petals are removed, will prompt drop the rest, to the consternation of the exhibitor. I wou always cut my blooms in the late afternoon the day befo the exhibit is to take place and keep them deeply immers in cold water in a cool cellar. To pack for the show, use sto



BE SURE TO

Watch your plants daily
Stake them securely (drawing 6), for just when they are growing best they will be easy prey to wind and rain.

Build shades for the big dahlias when blooms begin to form (drawing 5). For perfect blooms, plants must be protected from the hot mid-day sun.

Learn one of the approved systems of pruning and disbudding. Any plant will produce four blooms of higher quality than a dozen. Throw all the plant's strength into a few fine blooms.

Keep insects off
Dust dahlias once a week till the plants are of good size (drawing 2). Then spray them once every ten days.

Pack well for the show
Cut your blooms in the late afternoon on the day before the exhibit takes place. Keep them deeply immersed in cold water in the cellar.

Use stout boxes in packing for the show. Do not pile blooms on top of each other. Use florist's waxed paper —never the absorbent sort. Put a wooden cross slat in the center of the box. This will depress the stems slightly in the center and raise the flower heads (drawing 1).



DUSTING DAHLIAS THROUGH A CONE MADE OF HEAVY CARDBOARD

H E S H O W

, and do not pile blooms on top of each other. Each
should be treated as a separate individual. Never
ft tissue or other absorbent paper next to the flowers.
all right to use paper for a cushion, but always use
wax paper next to the flowers. In this way you will
all of the precious moisture of the flowers and foliage.

)W that we have covered most of the requisites connected
ith showing specimen blooms, we might well consider
o get such blooms. With many of the annuals, now is the
o plant them to get exhibition blooms for September.
as, marigolds, and even some of the dahlias will bloom
nty of time, if planted immediately. Pruning and dis-
ng, a confusing subject to discuss on paper, can be
ed up as the effort to curtail the production of flowers
umber that the plant can grow to perfection. It matters
what system of pruning and disbudding you follow as
as you keep in mind the fact that a plant needs a certain
of foliage to carry on its natural functions, and that
plant will produce four blooms, generally of higher
ty, than a dozen. This does not apply to things like
on dahlias, or the smaller zinnias and small-flowering
golds. Here the encouragement of a large crop of flowers
result in smaller, finer blooms which is the standard on
they are judged.

I were asked the most important single item in the grow-
f exhibition flowers, I should say "water." Never let the
nd dry out completely where fine blooms are to be
n. Make some provision, whether it be an irrigation
m, a hose, or even the more laborious bucket method.
g in late July and August, when the flowers are forming,
e time when you are most likely to experience dry spells.
during this period, guard against a dry condition. Once
oil drys out, the wood of the plant is likely to harden in
defense to keep the plant alive. Exhibition blooms are
uced on fat, growing wood.

eding of the plants may easily be overdone, but if you
e some good complete plant food, you may by careful
ling coax that important extra half inch of flower
out difficulty. Feed in very small quantities, and as often
ou feel the plant needs it. Too much feeding will tend
ake the wood too soft and the plant go to foliage.
eas too little will let the plant harden. Well-drained
that is loose in texture is likely to be easier to handle.
eas heavy soil will retain more of the food and is, there-
more susceptible to overfeeding.

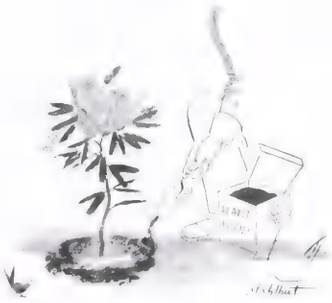
ardeners of the old school will use many different ingred-
in the course of a season with their plants. Their
ications will vary from nitrate of soda to well-rotted
ure, and on the average they will emerge from this
itude of applications with splendid plants and blooms.
ou are not of that school, how- (*Continued on page* 59)



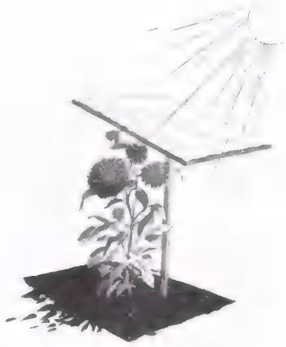
PLANTS SECURELY STAKED AGAINST WIND



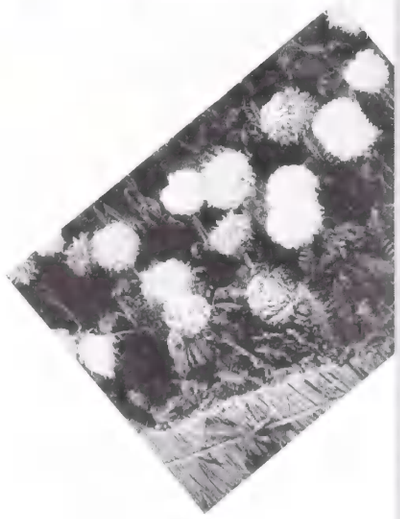
REVOLVING SPRAY WATERS PLANTS AS WELL AS GROUND



PUT PLANT FOOD IN A CIRCLE AROUND THE PLANT



A SUNSHADE WITH OILCLOTH STRETCHED OVER A STOUT FRAME



AVOID

Too much food; too little water
Don't feed the plants too much: it will make the wood soft. But don't feed too little: the wood will harden and become brittle (drawing 4).

Good blooms must have water. Don't let the ground dry out. Use a revolving spray, set on some such elevation as a barrel (drawing 3) so water will strike the plants themselves as well as the ground beneath them.

Bad composition of soil
Good plants come only from properly prepared soil. If you are not sure that yours is right, get an expert to examine it for you. Make sure it is well drained.

Mistakes at the show
Don't mix odd-sized blooms in specimen classes. Six uniform blooms with good color will make more impression than the best blooms if they are of different size. Uniformity makes them all look their best.

You may remove a petal or two from specimen blooms to improve appearance. But don't do it unless you are sure of your bloom. With some dahlias, the removal of a petal will make all the others fall off.

PLEASE TELL ME

Conducted by ETHEL B. POWER

Each month this page answers questions of home owners who write our Readers' Service Department

QUESTION 317: *Please tell me how mirrored pilasters should be fastened to the wall.*

ANSWER: The setting of plate glass or mirror glass as wall decoration is not a simple matter. It is subject to danger of cracking both at the time of setting and later if not properly set. There are several methods of doing the work. In one, holes are bored in the glass and the glass screwed into place. The glass should never be screwed tight, however, but left with a slight bit of play. Decorative glass or metal heads are used to cover the plain screw heads. If these decorative buttons are undesirable the glass may be held by metal clips placed at the sides, or be cemented in place with plastic cement if it is not too large a mirror. Methods are varied to meet different kinds of design, the weight and shape of the glass and the material to which it is being applied. Have your work done by a workman trained for this kind of work.

QUESTION 318: *The upstairs of my log cabin is very hot in summer. Logs used for rafters are exposed, as is the underside of the wide redwood boards used for roof sheathing. The roof itself is wood shingles over tar paper. What can be done to remedy matters? I do not wish to use plaster or wall board over the rafters or to do anything that would mar the rustic beauty of the house.*

ANSWER: I think windows which would give a cross draft to the second floor would definitely relieve the situation. These windows might be ridge dormers which would be highly effective but would not perhaps add much to the beauty of the exterior of the cabin. This type of dormer is fully discussed in Chapter III of "Small Houses" by Ernest Flagg. Small gables to permit windows in the side walls, if properly placed, would look very well on the outside but would be more difficult to construct. A third possibility is insulation. Use a blanket type set at least 1 inch away from the underside of the roof sheathing to form an air space. An inch or more below the insulation, to give another air space, set new redwood boards between the rafters with a quarter-round molding to cover the joint where boards butt against rafters. This will leave less of the rafter exposed but should still give an attractive and rustic ceiling. One of the several insulating boards which have pleasant color and texture could be used in place of wood boards and still not greatly detract from the rustic feeling.

QUESTION 319: *The exterior walls of my house are constructed of hollow tile, stuccoed on the outside and plastered inside. Interior partitions are wood stud with plaster on wood lath. The plaster has a rough sand finish and is cracking all over. My contractor recommends removing all the plaster from the wood lath and then covering both the wood lath and the remaining plaster with metal lath for an all-new job. Is this really necessary? Would it not be possible for me to repair the present plaster and cover the walls with canvas and paint?*

ANSWER: If your plaster is badly cracked throughout it certainly indicates that either poor materials or poor workmanship went into the wall in the first place. Ripping it out and starting over again with properly furred wire lath will probably be the best way to remedy matters. If, however, the plaster is not too bad to be patched this can be done and finished with a new coat of colored plaster having a sand finish. Or the existing rough finish can be sandpapered off and canvas stretched over the walls and painted. If the texture of the walls is very rough it is generally found that applying a thin coat of plastic paint, such as Craftex, finished to give a sm surface, is easier than sandpap Canvas stretched to take paint re a smooth wall quite as much as would paper if satisfactory results are t obtained from it.

QUESTION 320: *My stair carpet is worn and I wish to remove it, but the beneath is unfinished. Isn't there some to paint this to resemble a carpet an be easier to keep clean and less expe than carpet?*

ANSWER: Stairs are frequently pa with a strip through the center to repr a carpet strip. Use a specially prep floor paint, that is, one with a quantit varnish in it, and use a dark color that in with the general color scheme of hall, or rooms to which the hall le This painted treatment is usually usec soft wood, and if the painted strip is t black, bottle green or any very dark co staining the wood before painting keep the raw wood from showing thro quite so quickly when the paint chips The wear on such a strip is very severe paint is permanent, and in the end requ perhaps as much care as the carpet carpet need not cover the entire stair wi I should suggest that you paint the end the treads and use a narrow strip of ca only through the center where the w wear occurs.

QUESTION 321: *The exterior walls of house are of wood studs, wood paneled the inside and with wood sheathing cove with wood shingles on the outside. building paper was used. Would you prove of covering the shingles now w building paper covered by wire lath a stucco to provide insulation against extreme cold?*

ANSWER: The cold entering your hou may penetrate the wall, creep in throu the cracks around the windows, or co through the window glass. The last two a much more likely to be the cause of yo trouble than the wall itself. Have you tri double windows and weatherstripping? feel that covering the existing shingles wi stucco would give no large degree of insul tion and would cause complication arou the window trim. If you feel strongly that is the wall causing the trouble I sugge that you have the spaces between the stu filled with insulation. Use the kind that blown in under pressure, since this will n make it necessary to disturb the interi paneling.

GLASS



. . . IS A CHALLENGE TO YOUR INGENUITY

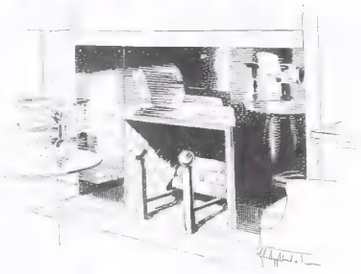
There are so many things you can do with glass that it opens fascinating and almost limitless realms in both construction and decoration. No other material is so ideally suited to express the varied moods and phases of this new era in gracious living. On this page are illustrated a few suggestions which you may find interesting. A new booklet, fresh from the press, pictures many more. You may have a copy by addressing LIBBEY·OWENS·FORD GLASS COMPANY . . . TOLEDO, OHIO.



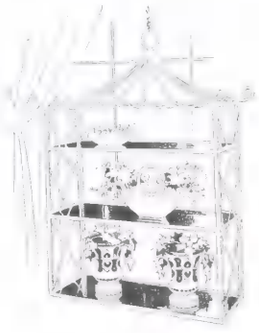
anging corner helves, mirror-acked, are im-ortant from the ecorative stand-oint and set off our prized pos-essions to their est advantage.



● Full length mirrors in bathroom, bedroom and closet doors are an essential part of the well designed modern home.



● Mirrors that completely frame a fireplace, rather than merely the overmantel type of mirror, are noted in many distinctive homes and offer highly intriguing possibilities.



●

There are few things prettier than colorful houseplants on plate glass shelves in a window. They offer an unusual opportunity to display taste and originality.



●

The attractiveness of a mirrored curtain valance well repays one for thinking of this departure from the commonplace.

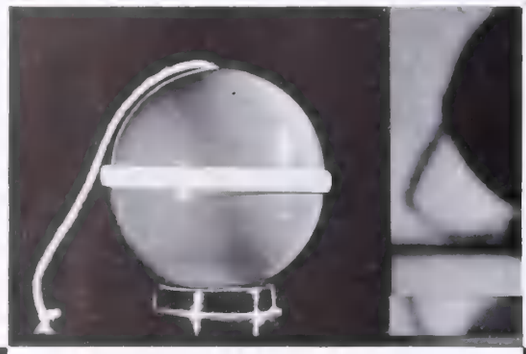
LIBBEY·OWENS·FORD QUALITY GLASS

CONVENIENCES

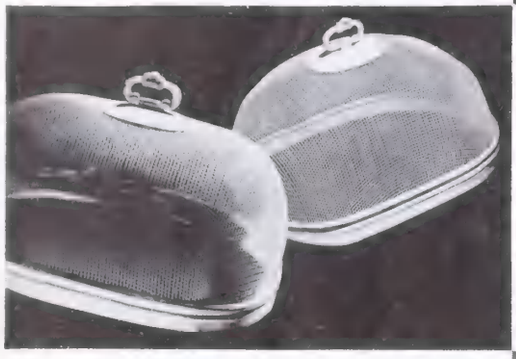
For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect



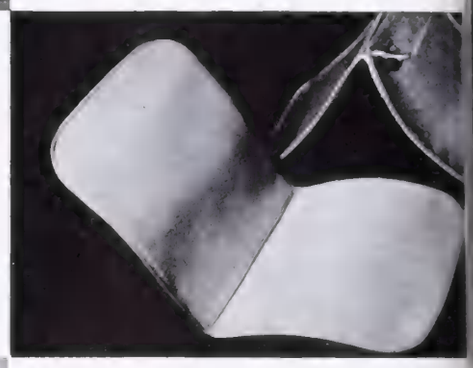
If you're bent on knitting pastel yarn, case it in this ball so it will stay pristine. Heavy enough so it won't roll off the table when you pull the wool. In blue, red or green. Without the wool, it costs.....$1.25



Matched electric appliances of chromium plate and black enamel. Chafing dish with silver-lined food pan over hot water pan, $11.25. Six-cup coffee percolator which makes drip coffee automatically$9.15



Cold, cold water on a hot, hot night is the most refreshing thing a hostess can proffer to her week-end guest. The tankard thermos pitcher, chromium and black, green or mahogany, with tray and two glasses costs $15



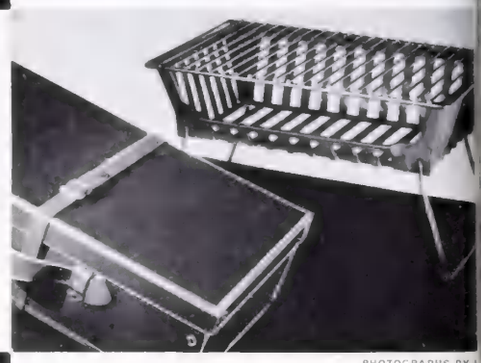
If you follow Sheila Hibben's counsel in the June issue and breakfast outdoors, you'll be needing these fly discouragers to put over dishes of sausages and biscuits. They are painted white and cost.....$3 apiece



These have two purposes in life: to keep your car neat, clean and cool, and to keep you ditto. By protecting you from the winter upholstery they make summer all the sweeter. Made of fabric. For standard size cars. Each..$1.75

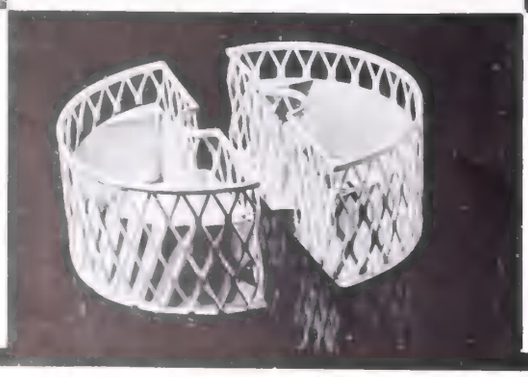


Ring around an umbrella. This white-painted wire flower holder fits snugly round the handle of the umbrella which sits in the middle of your terrace table. The pair, adding up to a complete circle.....$7.50



PHOTOGRAPHS BY

To wash your windows as neatly as the man who hangs perilously by a strap from the sill, have a washer like his, with sponge rubber on one side for washing and flat rubber on the other, for polishing off.....$.69



Unless you're an Indian, you'd better get a stove before you picnic. This one has an open section for coals and a grill above. The whole folds up into the suitcase at the left. Stove and suitcase cost.....$3

The Cow Jumped Over the Moon

CONTINUED FROM PAGE 34

perilous on his wall, and Jack
Killer on his way up the bean
the center of the room a large
of Mary's cockle shells is ready
s; then there is a block of
for more games in front of
lined toy cabinets, and in an-
ner of the floor is the woman
ry on her cock-horse.

NITURE IS true provincial. There
grown-up walnut chairs and a
ouch, covered in soft blue, gray
vn, while the rest of the furni-
ntique white, and small in scale.
the window is white with big
white gingham flowers looking
h they'd been patchworked on.
draperies are so hung that the
seem to be paired, which they're
between them are dull blue
blinds with cream tapes. More
hintz binds the spokes of pilot-
handeliers and the milk-churn
th a white drum shade.

ARTEN AND DINING ROOM com-
ake a smaller room, its floor of
gay Zenitherm flagging. Large
ks, with French nursery rhymes
ai des Poul' à ven-dre," tumble
ff-white walls. The little dining
table is walnut with very small blue chairs round it, some with wooden seats and backs, others with rush seats and slatted backs, all child size. Above is a ceiling of broad blue and white stripes.

THE NIGHT NURSERY has a large bow window, composed of five small windows, and walls papered with a French toile peppered with La Fontaine's farm scenes. The carpet is dark blue, the nurse's spread a heavy blue and white cotton check, the blue matching the color of the wall patterns, while the baby's counterpane is blue quilted taffeta. On the crib's off-white are blue designs to match those on the chest of drawers.

ALL THIS HAS not been achieved inexpensively. But if you're at all adept with paint, you too can make the cow jump over the moon in your child's nursery. You can stitch bright gingham flowers on curtains which are cut, as the night nursery curtains are, to make one big window out of a bevy of little ones. The most important single thing to ponder well is your color scheme. And if you are doubtful as to just what it should be, consult Mr. Dutel, who here proves himself a master of color. The murals are by Clifford C. Holden.

—ELLEN D. WANGNER

Red, White and Blue Gardens

CONTINUED FROM PAGE 26

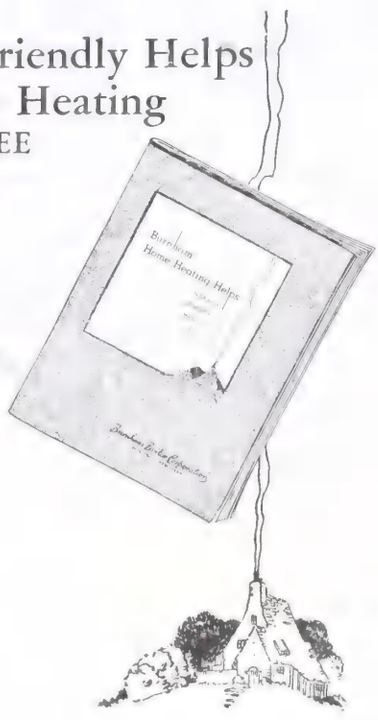
he red garden depends heavily
s for its great effect, and must
e contrast of white in the fence
shrubs to bring out the brilli-
f the reds. Reds tend usually
oward the blues or toward the
and the combinations must be
y worked out to avoid orange-
ing too close to blue-reds. With
nind, the center beds keep to the
ds of the verbena edge and the
and phlox Coquelicot with mon-
dyma, whose red is likely to be
bluish as the flowers fade. In
beds the phlox is used again.
h penstemon and lobelia, whose
ve a slightly orange cast. In en-
he garden one will look across
ter beds to the back beds, so
reds are used again at the back
hocks and mallows and monarda.
pattern of the garden is very
nt, the beds are outlined in
box and the outside path is
g with white gravel. This garden
ain in effectiveness and lightness
white annuals: zinnias and ver-
nd white lilies with red and
ollyhocks and mallows.

The white garden relies for its
n the contrast of the white with
k green of the hemlock hedge
greens of the plant foliage, and
erent texture of bloom in the
themselves. In late May the
bloom starts with the dogwoods
acs with white narcissus and
hrough the perennial beds, fol-
by the peonies with their waxy
eads contrasting with the spires
foxgloves. As the peonies finish
at July burst of bloom begins.
gloves carry over into the first of
d are succeeded by tall regal
ainst the dark green of the hem-
apanese iris are grouped with peach-leaved bellflower and Canterbury bells, with the feathery plumes of spiræa filipendula in the foreground. The center beds depend through July and August on masses of white phlox, first Miss Lingard, then Von Lassburg. The edges of the beds are outlined by low white violas, verbenas and sweet alyssum.

BLUE. Since the chief bloom of July is delphinium, the blue garden for July is a natural color scheme. Delphiniums of all shades, from the pale blue of belladonna through the varying blues and lavenders of the hybrids to the deep blues of bellamosum and chinensis, form the predominating flower mass all through the garden. The bloom is started in June by anchusa, lupines, flax and aquilegia, and continued through July, August and September with the first and second bloomings of delphinium, the campanulas, globe thistle, balloonflower, scabiosa, Japanese iris and aster. The blue garden is perhaps the most popular of all single-color gardens, but gains in interest from the inclusion of white varieties of lupines, balloonflowers, campanulas, iris and funkias. The blue of delphinium bellamosum is much more effective when flanked by Madonna or regal lilies, while the peach-leaved bellflower and balloonflower masses need to be half white and half blue to show up properly. Throughout this garden where the planting key lists only a blue variety, the color scheme will be much more beautiful if the quantity of plants needed is divided between the blue and the white varieties. The blue garden is inclosed by a white wall, either stucco or whitewashed brick, against which Heavenly Blue morning glories are trained with the deep blue purple flowers of Sparks monkshood, silver blue of globe thistle and rich blue of delphiniums silhouetted against it.



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IT IS really quite an unusual book. As near as we can find out, it's the first of its kind to talk over home heating problems in the friendly, person-to-person way you like.

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Burnham Boiler Corporation
IRVINGTON, NEW YORK

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Gardens

HOPE'S LEADWORK FOR THE GARDEN illustrates a series of simple and appropriate figures for garden decoration which may be purchased from stock. Hope's sculptors will also make special designs for you, but the booklet contains many that may suit your purpose. HOPE'S WINDOWS, INC., JAMESTOWN, N. Y.

GROUND MAINTENANCE is a small manual that lists in alphabetical order the pests and weeds which attack your grounds, what their characteristics are and explains successful scientific methods for destroying them. These methods are the result of exhaustive research and experimentation by the Dolge laboratories. THE C. B. DOLGE CO., WESTPORT, CONN.

SECRETS OF SUCCESS IN PRUNING is a booklet designed to help the home gardener make his grounds and gardens more attractive and productive. It contains a lot of valuable information on the proper time, methods and tools for pruning trees, vines and shrubs, explaining what pruning is and why it is necessary for the health and beauty of plants. The booklet costs 10 cents and is published by SEYMOUR SMITH & SON, INC., OAKVILLE, CONN.

PEONIES AND IRISES. This catalogue of peonies and iris offers an extremely wide variety to choose from. There are attractive prices on assortments. The booklet also gives practical suggestions for proper planting and cultivation. C. F. WASSENBERG, VAN WERT, OHIO.

BEAUTIFUL FLOWERS FROM BULBS AND PLANTS is a catalogue of prize-winning peonies, iris, phlox, tulips, rock garden and other plants from which to make your selections. There are a number of suggested collections at special prices. THE PFEIFFER NURSERY, WINONA, MINN.

Dahlias

BALLAY DAHLIA GARDENS' fourteenth annual catalogue offers eight new introductions for 1935, chief among which is California Idol. This clear, self-colored yellow dahlia has won many awards throughout the country and ranks in the very largest class, growing to 14 inches or more. Many other dahlias of different types are also listed. BALLAY DAHLIA GARDENS, PALO ALTO, CAL.

ROADSIDE GARDENS presents its selections of dahlias, delphinium, gladiolus, hemerocallis, iris, peonies and phlox. There is a Special Introductory Assortment at a special reduced price. ROADSIDE GARDENS, EAST ARLINGTON, VT.

Building and Equipment

THE DONLEY CATALOGUE is more than its name implies. It is a fascinating story of how to take the irritation out of a house and turn it into an efficient operating unit. There are over 100 items in the catalogue, ranging from attractive fireplace equipment to coal chutes and package receivers. THE DONLEY BROTHERS COMPANY, CLEVELAND, OHIO.

MODERN SOUTHERN PINE HOMES. The prospective home builder should find this booklet very helpful. It illustrates over forty houses of different types of architecture together with floor plans and suggestions for proper fences, gates, doors, etc. There is a chapter on how to plan for air conditioning in your house, either for immediate installation or later, and another chapter on fifteen important points to consider for good construction. SOUTHERN PINE ASSOCIATION, NEW ORLEANS, LA.

MODERNIZE YOUR HOME is one of a group of booklets on shingles, asphalt sidings, Art-Wall siding, plastic cement, liquid roof coating, insulating board, paroid roofing, with practical and varied suggestions for their use in modernizing. BIRD & SON, INC., EAST WALPOLE, MASS.

INSULATING ROCKLATH is a leaflet of interesting information on ways and means for inexpensive fireproofing and insulation, which should be of interest to home owners or prospective home owners. UNITED STATES GYPSUM COMPANY, CHICAGO.

HOUSEHOLD WATER TREATMENT describes a simple means of assuring your home of a supply of soft water. As a result, the unpleasant stickiness and scum caused by hard water will be eliminated and bathing and washing become more enjoyable. You will spend less for soap and soap powder, and what is more important, your plumbing bills will be much smaller. THE PERMUTIT COMPANY, NEW YORK.

HOW TO SOLVE SEVERAL MODERNIZING PROBLEMS WITH ONE MATERIAL—AT ONE LOW COST is an amply illustrated booklet of new designs and finishes for adding extra rooms in attic or basement or refinishing walls and ceilings. INSULITE COMPANY, MINNEAPOLIS, MINN.

Fences

AFCO ORNAMENTAL IRON FENCES AND GATES is a booklet describing a great variety of designs for iron fences and gates, simple and elaborate. There are illustrations and suggestions for the appropriate use of different styles. Also included in the booklet is a convenient form to use in requesting advice on your fence problems. AMERICAN FENCE CONSTRUCTION COMPANY, NEW YORK.

Windows

BETTER WINDOWS is a booklet that should interest everyone who is contemplating building or remodeling. It tells of the research and craftsmanship that has made possible the Kawneer Sealair Windows which are compact and attractive, dustproof, rattleproof, weatherproof, easily installed and maintained at low cost. THE KAWNEER COMPANY, NILES, MICH.

Kitchens and Bathrooms

PERSONALITY BATHROOMS AND CHARACTER KITCHENS is a booklet of bathroom and kitchen designs created with Carrara Structural Glass. From it you will get innumerable suggestions for color schemes, arrangements and convenience nooks for your kitchen and bathroom remodeling or building. PITTSBURGH GLASS COMPANY, PITTSBURGH, PA.

VITROLITE is a booklet illustrating, in color, of attractive bathrooms and kitchens with attention to architectural problems to be de It is replete with suggestions for arrangeme color in kitchens and bathrooms and sh helpful to those interested in building or rem THE VITROLITE COMPANY, CHICAGO, ILL.

VOGUE. A fashion book of bathroom fixtur wide range of styles, modern in feeling but able to any type of enamel. The booklet of gestions for modernizing bathrooms, as well installations. Published by SCOVILL MANU ING COMPANY, WATERVILLE, CONN.

SOME KITCHENS HAVE AN "AIR" ABOUT This little book will tell you how to kee kitchen ventilated and free of cooking od also how your whole house may be kept fully cool for the summer. THE EMERSON E Mfg. Co., ST. LOUIS, MO.

Recipes

TABLE TALK AND COLD COOKING. Companion lets of cake and dessert recipes for ove refrigerator. There are special refrigerator for "The Dessert Bridge" which should be p larly welcome for summer entertaining. Pub monthly by WESTINGHOUSE HOME OF TOM INSTITUTE, MANSFIELD, OHIO.

TOAST AND THINGS is a grand little book of gl "snack" meals. There are suggested menus fo kind of impromptu meal, from a champagne to a children's party, many of them parti good for the coming summer months. W GENTER COMPANY, MINNEAPOLIS, MINN.

Care of Upholstery

HANDBOOK ON THE CARE AND CLEANING OF MOBILE AND FURNITURE UPHOLSTERY. A thor practical little treatise that gives working i tions for removing candy, chewing gum, fruit, g polish, tar and other spots and stains from stery. It also gives information on the genera of upholstery fabrics to prolong wear and goo pearance. COLLINS & AIKMAN CORPORATION, YORK.

Blankets

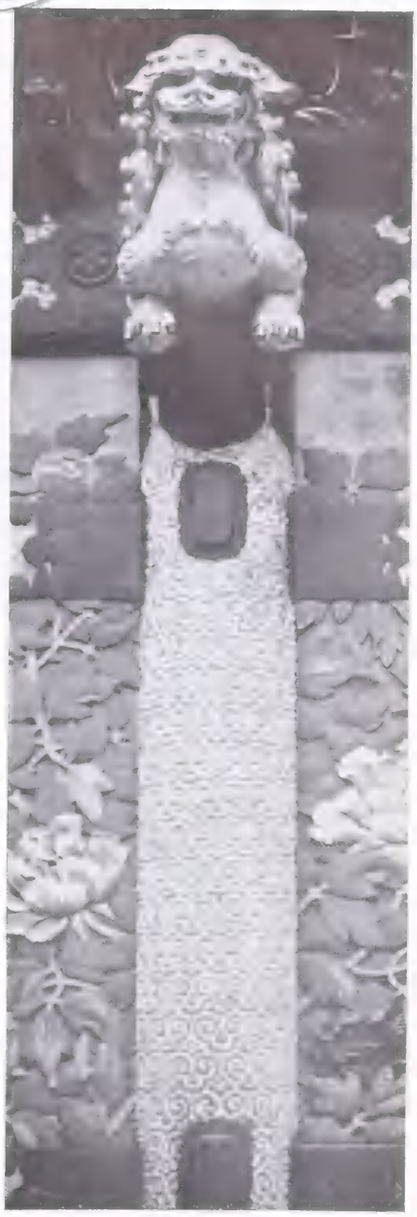
YOUR BLANKETS tells you how to select bla for different seasons, climates and purposes; to wash and dry them; how to care for them day to day and how to store them to keep them from moths. There is interesting informatio what makes a good blanket, and a number of are shown in color. KENWOOD MILLS, NEW YOR

THE LAND OF OLDE KENTUCKY QUILTS shows tures of quilts, some with draperies to match, in the designs created by the early settlers of tucky. These authentic designs are the inspir for beautiful new quilts of superior workman LOUISVILLE BEDDING CO., LOUISVILLE, KY.

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JAPANESE

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BECAUSE of the flowers and the camel-back bridges. Because of the riotous paper parasols and the dragon kites. Because of the towering pagodas and the chrysanthemums and the dreaming Buddhas. Because of the gleaming black coifs of the women and the crimson and purple obis. Because of the wrestling matches and the golf and the solemn dances. Because of the Inland Sea and the dolls and the feudal castles. Because it is a lovely and exciting country which you've always wanted to see and finally . . .

Because the boats across the Pacific are comfortable and swift, the hotels in Japan excellent, the railroads models of luxury and efficiency.

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The Garden File



JULY: Responsibilities are over for the moment. The cool hours of the morning suffice for maintenance tasks; any major changes are deferred to future weeks. Enthusiasms wilt under the noon-day sun and one does not force them

Bulbs

In order to keep the garden young, put in each year a few bulbs of the latest introduction, and as ordering time approaches take note of the varieties of narcissus and tulips receiving the stamp of approval at the spring shows. The narcissus incomparabilis Fortune is a beautiful lemon gold and copper orange; Daisy Schaefer is a white and primrose Leedsii; Lady Kestive of the Barrii group, white with a deep red eye. These paragons are in the supertax class. Others of outstanding excellence better suited to moderate budgets are Orange Glow, citron and orange, and three double blooms of texture quite different from heavy old Von Zion: Mary Copeland, Texas and Twink, with tissue paper petals unbelievably airy in effect in colors of cream and soft yellows. Lady Hillingdon is a jonquil, cluster-flowered, ideal for cutting, John Evelyn is called one of the greatest daffodils of the present day and probably for years to come, and Mrs. R. O. Backhouse is unmistakably pink and alluring. New and old tulips of good colors include The Bishop, Golden Age, Insurpassable, Mary Bowen, Princess Mary, Ambrosia and Carrara.

Walks

Flagstone paths seem to be increasing in popularity. Their appearance harmonizes with many types of garden developments and the manner of laying is diversified enough to suit different surroundings. To put the flags directly on a grass foundation, peg down two lengths of garden hose at the required width of the proposed walk, 20″ to 24″ for a single row of stones or 30″ to 36″ for a double. Arrange the flags between the hose in a fashion to suit, then cut the sod around each one and dig the soil out to the proper depth, replacing the stone level with the surrounding turf. Fill in chinks with pieces of sod, and settle any spaces with a mixture of sand and soil, to be brushed off after a few days. Where the walk is to be laid on a cinder base with the idea of interplanting, put real pockets of soil in the larger interstices, for the usual bit of earth left between the stones of a path will suffice only for the hardiest kinds of vegetation, mostly weeds at that. For plants to put in paved areas, walks or terraces choose the close creeping ones such as these: any of the three arenarias, balearica, caespitosa, verna; antennaria tomentosa; draba repens; houstonia serpyllifolia; mazus pumilio; the three thymes, lanuginosus, serpyllum, minus; silene acaulis; leptinella squarrosa; mentha requieni. Consult "The Rock Garden" by Louise Beebe Wilder.

Increasing the Perennials

When the first bloom of the delphinium is over, keep a few seeds of the choicest specimens on the stalk until ripe, then plant them at once in a garden seed bed. They will soon germinate and form husky little plants that winter well where they are, ready to transplant into permanent quarters in the spring. Hollyhocks respond in the same manner to the sowing of fresh ripe seed. If the color of the variety is one especially liked, protect the bloom with a glassine bag while the seed is forming to keep off marauding bees. Some time this month when growth has stopped and vanished foliage indicates a dormant condition, dig up a good root each of bleeding-heart, anchusa, Oriental poppy. Cut these long roots into inch pieces and plant them where the soil has been made a mixture of sand and rich loam. Keep the area fairly moist, soon tiny leaves will shoot up, and they will be ready for permanent quarters in the spring.

Cut Flowers

There is something more to providing indoor blooms than garden picking or buying from the florist: the flowers must be conditioned. Cut either early in the morning or in the evening, freshen the blooms deep in water in a cool place for several hours; cut stems with a slanting cut to provide more absorption surface; use container with ample room at the base (the usual sharply tapering receptacle does not provide this); never place in the sun. A lump of charcoal will aid in keeping water sweet and clear. All flowers which wilt down easily, such as poppies, heliotrope, forget-me-nots, violets, pansies and all ferns, last much better if they are cut partly closed, and the stems plunged for a minute in a can of hot water, or the stem ends cauterized by a flame. This seals the ends of the stems and keeps the sap from escaping. For exhibitions, flowers should always be cut a full day beforehand, and stood in water clear up to the bloom heads and kept in a cool dark place. To revive wilted flowers, snip off a bit of the stem under water, and let them lie in water for several hours. As for arrangements, "Flower Decoration" by Constance Spry offers varying angles of the subject.

Staking

Never neglect for a day at the beginning of the season pegging and staking. The ounce of prevention is a crucial necessity, for an overblown, rain-whipped plant is like Humpty-Dumpty: the restoration to former completeness is impossible. Light bamboo stakes are always satisfactory, and raffia, green-stained, to tie them with. When the plant is about half grown, place near it one, two or more stakes a few inches away from the base of the clump, choosing supports that will be at least seven-eighths as tall as the matured plant. Then tie the stalk in four or five places to the stake, loosely but firmly. For determined "floppers" like petunias, platycodons, campanulas, use many-branched twigs underneath to pr bending stems. Green stakes are inconsp or the natural color bamboo, and it is p gardening to adopt a Majorcan custom an them pale colors, pastel blues and pinks a lows. Layering is the antithesis to staking consists in keeping things flat on the g holding them in place with pins bought purpose or hairpins. This is an ever-pres to increase, and most plants with runne probably take root if fastened to soft ear

Trees

Often comes the query: what slim upright may be grown instead of Lombardy poplar screen or boundary demarcation? There ar of identical closely serried upright branche several families of trees in their pyramidal are acceptable for such purposes. First Japan is the Katsura tree, cercidiphyllum J cum, compact with oval leaves and pyra habit of growth from the ground up. The m hair tree from China, ginkgo fastigiata, wit shaped leaves, is of good shape and imm pests and diseases. The silver maple has a sl variety, acer dasycarpum pyramidale, narro graceful with outer pendulous branches. If ever, a poplar can be tolerated—and no tree surpasses it in rate of growth—it is bet plant the form of the Carolina poplar, po Eugenei, which is a rapid grower of even columnar shape than the Italian or Lom type. See "Ornamental Trees for Amateurs W. J. Bean, and "Trees in Towns and Citie M. W. Solotaroff.

Summer Pests

New notions for moles. Take jars four t inches in diameter, and not less than sev eight inches deep. Put in them about four i of water. Grease well with mutton, beef o kind of fat, just inside the hollow part o neck, from three-fourths to one and a qu inches below the top of the vessel. Bury th the garden by the mole runs, the top level the surface, so that the animals may gain access. In struggling for the grease they balance and the water does the rest. Another method just reported: make a hole with a poi stick in the fresh runs, and drop in a l spoonful of red pepper. This will send the ani elsewhere, as they surely dislike the pep Boiling water poured into ant holes will de large numbers, or use bisulphide of carbon, p ing two tablespoonsful in each hole, coverin well. Remember it is inflammable. Or "Ant will do the work efficiently.

New Books

"Gardening Short Cuts," by M. G. Ka Greenberg. $2.

"Garden Design," Marjorie S. Cautley. D Mead and Co., $5.

"The Art of Home Landscape," M. E. tomley. A. T. DeLaMare. $3.50.

"Truly Rural," Richardson Wright. A edition. J. B. Lippincott, $2.50.

"Weeds," W. C. Muenscher. Macmillan. $6.

Garden for a Rented Place

CONTINUED FROM PAGE 36

handicaps; fourth, to provide a background against which the color of the flowers may be displayed.

THE FIRST STEP, therefore, is to make a plan. If you have been absorbing principles of outdoor design from, let us say, L. W. Ramsey's "Landscaping the Home Grounds," or some other equally sound source, the laying out of a simple garden of annuals on paper will not prove too difficult. You are bound to be late in starting your flowers. You do not want to lose time through a failure to plan your project. Furthermore, a well-designed little garden will be more pleasing than hit or miss plantations, even though the plant material may not be all that one could wish for.

THE NEXT THING to do is to show your plan to the landlord so that he may approve what you propose to accomplish. Landlords are a strange breed of cats. Even country landlords, accommodating as most of them are, sometimes object to having holes dug in the lawn. On the other hand, you may discover that, when he recognizes that the plan you advocate is going to add to the attractiveness of his property and thus to its rental value the following year, the landlord may be willing to assume a part of the expense. Years ago I rented a cottage from a man who supplied both topsoil and labor for a proposed summer garden. And recently one of my friends, after discussing with the owner extensive garden changes, was overwhelmed when the landlord not only expressed himself as delighted with the scheme but placed at his tenant's disposal a quantity of plant material and topsoil, a wagon and a team of horses and several workmen. Admittedly, co-operation in such degree is rare.

WHEN IT COMES to accumulating the plant material for his garden, the tenant gardener would do well to stick to dependable annuals which flourish without coddling. He may plant some summer-flowering bulbs, such as gladiolus or tuberoses or montbretias or dahlias, but if he uses such sturdy flowers as ageratum, alyssum, calendula, centaurea, cosmos, marigold, nasturtium, annual phlox (phlox drummondii), portulaca and zinnia he will have few disappointments. Single petunias, too, do well from late sowings, although the ruffled and double varieties require an early start. Whether the renter grows his flowers from seed (the most inexpensive thing to do) or purchases potted stock from a nursery, August and September will see his garden at its most colorful. There will be, it seems to me, more fun for the gardener in June and July if he raises his own seedlings.

THE EARLIER THE seeding can be started, the earlier flowers can be hoped for, naturally. If the tenant gardener can collect some shallow boxes and sow his seeds as soon as he moves in, so much the better. At the same time, I have started hardy annuals from seed as late as June 10 and have achieved fine plants by late summer. Annual beds can be strikingly good-looking, too. One of the most sparkling gardens I ever saw was a California one in which the only flowers were petunias. Each of five enormous beds contained a different variety of the annual. The shades were well chosen and blended beautifully. A background of eucalyptus trees, not to mention a water view and the high blue of the California sky (of which you may have heard a rumor) all contributed, it must be admitted, to the attractiveness of the scene. Another charming small garden I recall was planted with nothing but white petunias. The use of simple annuals at Jones Beach, Long Island, is conspicuously good. Portulaca, petunia and alyssum are planted there with a lavish hand.

AMONG THE MANY temporary plantings that I myself have made, the one which stands out clearest in my memory as a success was simplicity itself. Only three annuals were used to fill a bed fifty feet long by five feet wide. These were ageratum Little Blue Star, with which an edging was made, and two dahlia-flowered zinnias, Buttercup and Polar Bear. The yellow and white zinnias were planted alternately in large irregularly shaped groups, with from two dozen to three dozen plants in each group. The earth had already been prepared in this case and seed was sown directly in the bed about May 10, while the seedlings were subsequently thinned out or transplanted. Of course, the bed did not amount to much until the end of July. From then on it looked like the cover of a seed catalogue.

IF I WERE MAKING a temporary garden this year, I should be inclined to plant not only standard forms of alyssum, marigold and zinnias (the three annuals which can stand the most neglect) but to try some new varieties—perhaps wilt-resistant asters, the new calendula Orange Shaggy, the marigold Yellow Supreme, Glorious Gleam hybrid nasturtiums, the cosmos Orange Flare, the larkspur Blue Bell, the pink salvia Welwyn and Fantasy zinnias. Despite the large number of promising introductions, however, the tenant gardener will be wise if he does not attempt to grow too many varieties but depends rather upon the mass effect of a few.

NO MATTER WHAT hardy annuals are selected, few obstacles in raising the seedlings are likely to be encountered. Generally, the tenant gardener finds that greater difficulties are experienced in the preparation of the beds and the making of suitable backgrounds for them. If you can hire a local boy with a willing heart and a strong back (there *are* people who just love to dig) most of your troubles with the soil will be over. Fork the beds deeply and incorporate with the earth either well rotted stable manure, if you can get it, or pulverized sheep manure or Driconure or my own favorite, spent mushroom soil. These last three may be bought by the bag from seed houses. If you will spread a two-inch layer of the mushroom compost over the newly made beds you can be sure of giving your seedlings a good send-off and of keeping weeds down to a minimum.

THOUGH IT MAY not be hard in most localities to treat the soil so that annuals will grow well in it, to find a good background for the flowers is sometimes next to impossible. If your landlord has fallen in with your plans, he may be prepared to furnish one for you. You need back-

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ground to display the bloom properly or to tie together house and garden or to draw the individual beds into a unified design. Some people use tall annuals such as sunflowers (helianthus or tithonia speciosa) or castor oil plant (ricinus communis). Others plant shrubs, such as Tatarian maple or bush honeysuckle, at times available in large sizes and at low cost. Inexpensive fencing, such as sheep hurdles or a thin picket on which annual vines may be trained, can be good. One of my neighbors has used very successfully a slender picket held together with wires. This is not the chestnut sapling fence which is more expensive, but a fencing which comes in rolls and is often used as a protection against drifting snow. It can be secured through mail-order houses at a cost of about ten dollars for one hundred feet. A natural background, to be sure, is the best. If you cannot find one on your summer home and fit your annual garden into it, your ingenuity in providing one is limited only by good taste.

Masses of Velvet Color

CONTINUED FROM PAGE 18

forms, and when the change took place, are matters for pure conjecture. Even Charles Darwin, who deigned to turn his attention upon the matter, confessed himself lost in the endless maze of possibilities, and acknowledged that the task of tracing out a family tree had proved too much for him. In Gerard's day they must have shown none of the rich-hued petals which today's types display, for the great herbalist uses the phrase "comely and modest," which would hardly describe our velvety colors. In the sixteen hundreds when Evelyn wrote, however, the form had already changed, for he speaks of growing pansies in his garden of the type apparently connected with our own term, johnny-jump-ups. Kitten faces they are also called. In fact the long list of endearing terms shows the affectionate regard with which these flowers were looked upon in all localities.

IN THE VIOLA family there is a key to the older type, for the viola is the result of crossing pansies with certain violets, a crablike process which reverses action to obtain blooms approximating those of years ago. The horned violet is one of the parents of the so-called tufted pansy or viola, but the catalogues often intermingle the terms. They are, however, a distinct species, easily recognized when the two are seen together. The cornuta is much nearer the violet type as we know it, with elongated petals, violet, yellow or white; the viola has round pansy petals, and the distinct colors cover a much wider range, including apricot, mauve, bronzy browns and pinky lavenders.

BOTH TYPES ARE alike in requirements: they desire an open situation, not blooming very freely in the shade, and the best results are obtained from plants two or three years old. They are most useful as edgings, and in Europe are one of the plants used to cover the surface of the rose beds. There they are allowed to make a solid mass under the bushes, but this is a custom which finds little favor with our rose growers. In hot summers violas are more generous with bloom than pansies, and if the month of August be given them for a vacation will produce abundant flowers well into the autumn. They are, in other words, more certain than pansies. Begin the end of July to pick off all the blooms for a few weeks, and prevent the formation of seed pods. Dig in a very little pulverized sheep manure, water well, and the result will be that the fall display will equal that of the spring. Then to carry on the good work, propagation can be readily effected in autumn by means of cuttings. Flowerless growing shoots springing from the base are best, and if these are inserted just clear of each other in sandy soil in a frame or small box covered with glass, they will pass the winter nearly dormant and quickly make strong plants in the spring.

TO GO INTO the particulars of the species, there are so many lovely ones to choose from the selection is bewildering. Called novelties, although they have been in cultivation about forty years, each season brings some new combinations of color to tempt the purchaser. Among the viola cornuta, papilio is a mauve and yellow flower, very large and quite adorable when planted with hardy wallflower, cheiranthus allioni, and white early tulips; G. Wermig is a well known favorite, rich purple and widely used as the carpet mentioned above for hybrid tea roses; a late addition is Jersey Gem, one of the loveliest things imaginable in a spring garden. Its flowers are like those of a single violet with long stems and delicate fragrance. One enthusiast says of it: "The pure color is a joy any time of day, but for sheer beauty as a bit of shining glory glistening in the dew, is at its best about 5.30 A. M." Apricot is another exquisite thing, its name perfectly describing the color. It is most satisfactory in habit, as it has the growth of the bedding viola, and produces all the summer through large blossoms of true apricot yellow.

THERE IS A tiny black one known as Bowles Black, a wee thing about the size of a cent, pure velvet black with purple heart, and a pin prick of gold at the center. Then there is the elusive Maggie Mott, lavender and cream in delectable combination. Elusive, because many lists mention it only to remark they shall have it in the future.

THE LEAFAGE OF all violas resembles closely that of the pansy, merely being smaller. But the whole plant is more compact, without that distressing tendency to become leggy in the summer. Plants may be obtained from many nurseries, and there is a list of over fifty varieties of seeds for the person who chooses to acquire a supply this way.

AS BOTH PANSIES and violas must be picked to keep them going on, the problem of using them in the house presents somewhat of a teaser, for they are often regarded as a difficult flower to arrange. They need other little companions: blue polemonium, English daisies, primroses, deutzia, all short-stemmed things which will not overshadow the velvet-hued scraps. Where the supply is ample, try the favorite French way of arranging any small flower—bunches of one color, placed closely together in a low flat dish, with scarcely any green visible. It makes a mound of color attractive to look at and easy to talk across.

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EIGHTH ANNUAL

SMALL HOUSE COMPETITION

CONDUCTED BY HOUSE BEAUTIFUL

The submission of material in the Small House Competition will be taken as an acceptance of the conditions as set forth below. The competition closes October 15, 1935.

This competition, the eighth to be conducted by House Beautiful, calls for photographs and plans as specified in the accompanying conditions of houses built recently in the United States and not published in a national magazine (architectural magazines excepted). In addition there is a special class for remodeled houses.

Prize-winning and Honorable Mention houses will be published in this magazine beginning with the January, 1936, issue, and as in previous years, an exhibition of photographs and plans of fifty houses, both new and remodeled, will be featured prominently in the larger cities during 1936.

The houses will be judged and prizes awarded in three classes as follows:

CLASS I

For new houses only, of 8 rooms and under:

1st Prize $500
2nd Prize $300

CLASS II

For new houses only, of 9-12 rooms:

1st Prize $500
2nd Prize $300

CLASS III

For remodeled houses of not more than 12 rooms:

Special Prize $300

In addition to these Prizes an Honorarium of $50 will be paid for each house (with the exception of the prize houses) accepted for publication in HOUSE BEAUTIFUL. This applies to both the new houses and the remodeled houses.

These will be judged by a jury of five, containing three members of the American Institute of Architects; Arthur H. Samuels, editor of House Beautiful; and Ethel B. Power, who will conduct the competition.

The new houses will be judged on the following principal points:

1. **Excellence of design**
2. **Economy in space and convenience and plan**
3. **Adaptation to lot and orientation**
4. **Skill in use of materials**

The remodeled houses will be judged on the following points:

1. **Excellence of design**
2. **Skill and economy in adapting space to new demands and in solving special problems.**

GENERAL CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. The house submitted may be of any style and of any material.

3. It may be of one, two or three stories, and may contain, as noted above, up to twelve rooms. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and inclosed porches will not be counted as rooms.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back of each mount, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope, containing a plain card, 3″ x 5″ in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to be exhibited should be plainly marked on the back of the mount, "Not for Exhibition." Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in one or two lines and nicely lettered, the inscription, "Submitted in the Contest Held by House Beautiful." In the upper right hand corner shall be left space for a card 3″ x 5″ which will display the architect's name if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. To insure better reproductions, glossy prints of those photographs to be published in House Beautiful will be requested from the architects. (Additional views in readiness are desirable.) It will be considered that the prizes or the honorarium of $50, which will be allowed for other than the prize houses that are published, will cover the expense of these prints.

8. All entries should be carefully packed with stiff board for protection, and shipped express prepaid to the House Competition Editor, House Beautiful, 572 Madison Avenue, New York. The competition closes Tuesday, October 15, 1935.

SPECIAL CONDITIONS FOR NEW HOUSES

There must be presented:

a. Three photographs of the house:
 1. General view of the front
 2. Exterior detail
 3. Interior detail

Two photographs are to be at least 8″ x 10″ and the third at least 14″ x 18″, all preferably in soft buff finish. The large picture should be of the general view or exterior detail.

b. First floor plan on plot plan; second floor plan; drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned and orientation indicated.

c. Legend giving the following information:
 1. Name of owner (not obligatory)
 2. Location of house
 3. Composition of family
 4. Special problems considered
 5. Short description of interior shown, including furnishings
 6. Approximate cost, either total or per cubic foot (not obligatory but desirable)
 7. Type of construction
 8. Material and color of outside walls, roofs, trim, door and blinds
 9. Name of product or manufacturer or both of following:
 Floors, windows, insulation
 Plumbing system (pipes and fixtures)
 Heating system (boiler, hot water heater, air conditioning)
 Miscellaneous equipment (refrigerator, ventilators, range, kitchen cabinets, hardware, etc.)

d. Photographs, plans and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30″ x 40″ in size, preferably of light buff or cream color.

e. Set of blue prints showing the four elevations of the house. These should be folded and placed in an envelope pasted to the back of the mount. They must not give name of architect.

SPECIAL CONDITIONS FOR REMODELED HOUSES

a. Photograph of house before remodeling.

b. First and second-floor plans of house before remodeling.

c. Two photographs of house after remodeling, including one general view.

d. First floor plan on plot plan and second floor plan of house after remodeling.

e. Legend giving the same information as requested for new houses, substituting description of original house for description of interior.

f. The floor plans may be drawn at any convenient scale and should be pochéd. The rooms should be plainly labeled and dimensioned. The photograph of the house before remodeling may be of any size. The two photographs of the house after remodeling should not be smaller than 8″ x 10″ in size, and it is suggested that one of these be enlarged to a size that will fit conveniently onto the mount. These photographs, plans and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30″ x 40″ in size and preferably of light buff or cream color.

g. Set of blue prints showing the four elevations of the remodeled house, also of the house before remodeling (if available). These should be folded and placed in an envelope pasted to the back of the mount. These blue prints must not contain the name of the architect.

Additional copies of this announcement may be had upon application to the address given below.

HOUSE BEAUTIFUL, 572 Madison Ave., New York City

HOUSE BEAUTIFUL
HOME & FIELD
August 1935

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VOL. LXXV
No. 8

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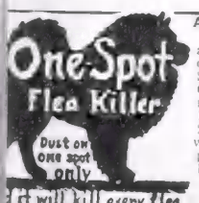
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Farm provides a delightful environment, with ample facilities for benching the largest entry. Lenox Kennel Club a week later will draw exhibitors to the lovely Berkshire Hills in Western Massachusetts. Bay State fanciers are branching out with additional events to attract visitors. Cape Cod, rich in history and sung in poetry and prose, is to have a show all its own to be given by the new South Shore Kennel Club at Hyannis early in the month. Plymouth, Provincetown, New Bedford and other typical Cape Cod towns surely will not be passed by if a few days can be spared. The North Shore is the summer playground of wealth and fashion of the Bay State and the North Shore Kennel Club, inspired by the success of its initial venture last summer, expects to give exhibitors an even better time this year at Hamilton. Concord and Lexington are near at hand for the motor tourists. Another newcomer to the list of New England show-giving organizations is the Ox Ridge Hunt Club, its first exhibition to be held at Darien, Conn., the last day of this month. Absorbing vacation tours may be built around any of these events, planned to last for a week or a month according to the time you have available.

TRAINING. In the previous issue there was given an outline of the lessons that must be learned by the dog if he is to be an enjoyable companion in the home or in the fields and woods. A disobedient dog is an unending source of worry for his owner, and more often than not a nuisance to those with whom he comes in contact. Certainly he cannot be a satisfactory companion. On the other hand, the well-disciplined animal is a credit to his master, an ornament to his breed and admired by all. Bad manners, vicious traits that have been allowed to develop and unpleasant habits that have been acquired have done incalculable harm to various breeds. They have been considered as innate by the public, whereas these manifestations are not characteristic of the breed nor the fault of the individual dog. In most cases the owner is to blame, either through neglect or lack of knowledge and understanding. The amateur trainer should know that it is much easier to prevent faults than to remedy them. Thus in the case of the young dog every tendency toward disobedience should be anticipated as far as possible. The early education necessarily must be gradual with constant observation of any tendencies to do the wrong thing. Punishment, at all events, must be very mild in the dog's younger days especially, and this subject will be considered separately at a later time. Of course by this time the puppy has been named and knows its name when called. It must always be remembered that the average dog's powers of reasoning, especially at an early age, are extremely limited. He understands only short words and these must be constantly reiterated until their meanings are clear to him. First of the lessons that the young dog should learn is that of heeling on the leash. The dog should be taught to walk closely at the left side of his trainer, with his head about at the left knee. In general practise the leash will be carried in the left hand, thus leaving the right free for any other purpose. The pace should be brisk so that the dog may walk fast or trot slowly. Any tendency to lag is corrected by a slight pull on the leash. If he starts forward a tug at the leash and the command "heel" should be given at the same time, the word being spoken distinctly and firmly. Constant repetition of the word will soon acquaint the dog with its meaning. In all

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training it should be the object of the trainer to make it a game rather than a task; to encourage the dog whenever he does well and never to prolong the lesson to the point of boredom. In short periods the dog will quickly learn what is required of him in his first lesson and when the time comes for him to walk at heel without the leash he will feel that he is not being forced to do something that is unpleasant and for which he has acquired an aversion. Rather, it should be for him a pleasure to respond to his master's voice and execute the command promptly and joyously.

Everyone who acquires a dog sooner or later comes up against problems that are especially puzzling and difficult to solve. One of these is incessant and unnecessary barking—unnecessary, that is, in the opinion of those who have to endure it. Constant barking is a habit that is difficult to eradicate when once formed and every effort should be made to forestall it whenever it is seen that the dog is likely to acquire this fault. Barking is one of the very few methods a dog possesses by which he may express himself. It indicates many different things at different times and may denote anger, fear, surprise, mistrust. It may be a warning to his owner of strangers in the vicinity. When alone it may be a plea for food or water or the expression of the dog's loneliness and desire for the presence of a member of his immediate family. Curiosity is a trait common in all animals and the unusual incites them either with fear of bodily harm to themselves or uncertainty as to what is going to happen. A horse traveling a road day after day will suddenly shy at a large piece of paper or a box accidently dropped from a huckster's cart. A dog romping through fields or covers in which he is perfectly at home will suddenly stop and bark furiously at something he has never seen before. He will bark at the sound of strange footsteps approaching the home or at unusual sights in many circumstances. These are all perfectly natural results. When barking, however, becomes a habit that is annoying not only to his owner but to neighbors every effort should be made to correct it. This is more especially necessary when the dog's home is in an apartment house or in a community where the houses are close together. Very often the habit has its start in unfamiliar noises. Such manifestations often may be corrected by slipping on the leash and taking the dog immediately to the spot where the sound originates and let him investigate for himself. Familiarity breeds contempt, and if the youngster sees at once the cause of his excitement he will quickly learn that it isn't worth bothering about. The same procedure may be followed when the dog is romping in fields or woods. Put him on the leash and take him up to the irritating object for a thorough inspection. Continued barking in the house as before noted may be the result of a variety of causes. He may need to go out, but this is usually ac-

(*Continued on page* 72)



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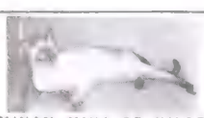


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(*Continued on page* 72)



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The editors of HOUSE BEAUTIFUL, realizing that a great many of its readers are as interested in cats as in dogs, are pleased to announce the inauguration of "The Cat Show" as a regular monthly feature.

The first few articles will be a review of the four main breeds of this too often editorially neglected pet—Persians, Siamese, Domestic and Manx. Later, The Cat Show will present a series of articles on outstanding cats owned by prominent breeders or amateurs. We are delighted to announce, in addition, that Clare Turlay Newberry, distinguished for her cat portraits, will illustrate this column each month.

For advertising rates, write the Manager, "The Cat Show."

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For to the hotel chef, unquestionably the master in his trade, eating is a ritual rather than a habit. Everything must be exquisitely right—from sauce to salad, and even the plainest dish does not get by without his artist's touch to make it different. And if, by chance, you yearn for some particular and unusual delicacy . . . a hurried consultation, and voilà, it is there before you.

Remember, too, that the best hotels are famous for the [illegible] they serve.

from the HOUSE TOPS

(In which HOUSE BEAUTIFUL does a little modest shouting for the benefit of all concerned.)



In Honolulu, the U. S. Government is considering the rebuilding of the quarantine station . . has in mind the construction of some 60 to 70 buildings. They're quite interested in prefabricated houses . . easy to erect and sound and substantial when completed.

The inspiration for the Government's inquiry (incidentally, it's one of the hundreds we received) comes from the two feature articles which appeared in the March, 1935 issue of HOUSE BEAUTIFUL . . "Prefabricated—No Waiting" and "I Live in a Prefabricated House."

And readers of HOUSE BEAUTIFUL are certainly evincing a strong interest in Building and Remodeling. For several months now, HOUSE BEAUTIFUL, as a member of the Stuyvesant Building Group Publications, has been offering the booklet, "When You Build" to aid readers in their building programs. To date, almost 4000 HOUSE BEAUTIFUL subscribers have filled out the coupon for their copies of "When You Build." Have you sent in for your copy?



A LETTER from the Army tells us that the Engineering Corps is about to launch a building program which calls for some 500 to 1000 small units. They have requested literature and HOUSE BEAUTIFUL'S suggestions on Mill Work, Steam Heating, Electric Refrigeration, all types of Building Materials, Restaurant and Dining Equipment and Recreational Equipment. Evidently the Army considers (as do so many people and organizations) HOUSE BEAUTIFUL a first source for authoritative advice on building.



The BRIDE'S HOUSE of HOUSE BEAUTIFUL closed its doors on June 29th with an attendance record of over 16,000 for its three months run. Our public said some very complimentary things about The Bride's House and as for the architects, decorators and manufacturers of home furnishings—they seemed to think we had done a right smart piece of work.

The Guest Register showed visitors' names from every state in the Union, and from such remote spots as Provincetown, Mass., Shanghai, London, Montevideo . . If the exhibit of the previous year proves anything, the Bride's House of 1935 will be the cause of a deluge of letters for months to come. Frankly, we're glad you liked it.

as UNRUFFLED
as a MILL POND

If you are tired of fussing wit building superintendents or livin a kitchenette existence; if you fe that you'd like to relax for change and have everything don for you; if it has struck you tha getting places takes precious tim and energy away from bein places—then your solution is good residential hotel, where li ing can be as calm and unruffle as a mill pond.

But not as unexciting, necessaril For while you can, if you choose, b as quiet as a mouse in the privac of your own suite, you may emerg at any time, whisk around the co ner and partake of the most e citing things New York has to offe

It simply amounts to this. All th chores of running a house or a apartment of your own are take over by the management — unob trusively and efficiently. All th pleasures and comforts of a well ordered existence are yours, to b enjoyed to the full.

We are terribly sincere in urgin you to try the hotel life — for change anyway. See for yoursel whether hotel people are the wiz ards we claim them to be, thei guests as contented as we think You can start with any of the hotel mentioned in these pages, but if for some reason they do not ex actly suit your needs, let us help you find the right one. Large o small, convenient to pleasure and business centers or "away from all," we know the hotels where servi ice is irreproachable . . the cuisine a joy to jaded appetites . . where life "as unruffled as a mill pond" turns from figure to fact.

Send us a letter outlining your needs—uptown, downtown, number of rooms, with or without housekeeping, with or without dogs, amount budgeted for rent, and such details. We'd be happy to do some personal scouting for you.

Real Estate Department
HOUSE BEAUTIFUL
572 Madison Avenue, New York



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IN NEW YORK
For Connoisseurs of
GOOD LIVING



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Make your selection early and lease now before the world and his wife go househunting.



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ARTHUR H. SAMUELS
Editor

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Associate Editor

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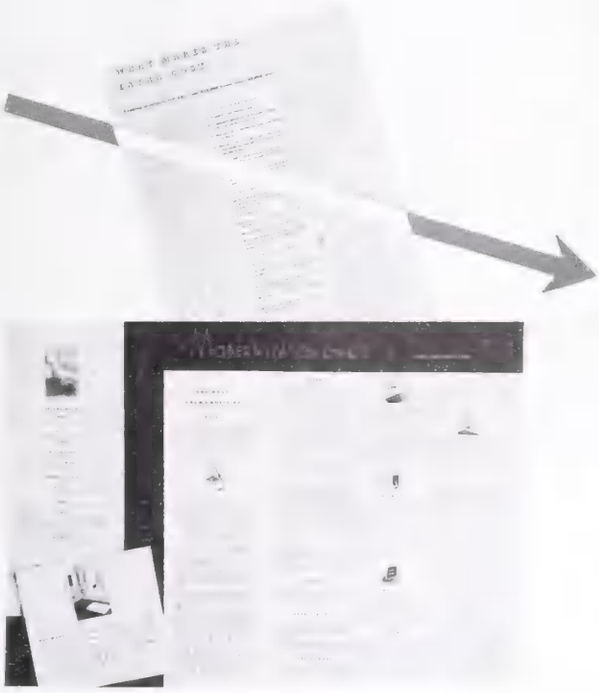
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GOLDEN OPPORTUNITY

WITH SLIGHT RESERVATIONS



MUCH is being written about the renascence of building—"the building boom"—and a good deal of it is true and sound. But some of it is neither true nor sound, and those who intend to build for their families or for speculation would do well to examine all the facts carefully.

Over the past year HOUSE BEAUTIFUL has devoted a large proportion of its pages to new designs, facts and figures regarding the building and equipment of houses. We doubt that any magazine in America has given its readers so comprehensive and detailed a home-building program. This program will continue with increased energy.

But if you are planning, or even considering, a new home, or remodeling your present one, we suggest that you do not let yourself be misled or carried away by unleashed enthusiasms.

There have not been in years, nor will there be, such golden opportunities to build, equip, decorate and landscape as economically as right now and in the months to come. Labor is still reasonable; the Federal Housing Administration and the banks are eager to help finance any good labor project: equipment and materials are readily available at low costs; furniture and fabrics are beautiful and comparatively cheap.

Nothing, however, that touches the home is cheap unless it will last. Only quality is enduring, but quality costs more than makeshifts.

In this issue of HOUSE BEAUTIFUL, "What Makes the Extra Cost" (page 40) points to the first building essential. Absorb it; then read the follow-up articles, a series which will appear this fall and winter. Study the "Modernization Charts" (page 32), not only with an eye to refurbishing but toward initial steps.

Know your family needs; know the outside limits of what you can afford to spend; work whole-heartedly with your architect. And most important, do not expect miracles for less than your money will honestly buy.

Today you will get a plus for your building money. But do not expect a $20,000 house for $12,000, nor a $10,000 house for $6,500. The latter may well be a *tour de force* for the price, but it cannot be a $10,000 house.

That is to say, do not let yourself be disappointed by unreasonable expectations and promises of the impossible. Disappointment is quite unnecessary. The rewards are rich if you approach the problem wisely.

A. H. S.



ESPALIER PEAR TREES IN FRANCE. HERE THEY ARE ON A GROCERY; OPPOSITE, ON A HOU

ESPALIER



ORCHARDS ON THE WALL

THEY are everywhere in France—these orchards on the wall. You come upon them in the villages in springtime where feathery fingers of blossoms make the gray buildings fragrant with soft perfume. You see them in fall, heavy with fruit, spread over the stone and plaster of the peasants' cottages, around the doorway of the village store.

And you must wonder why these espalier trees are grown so seldom in America. English gardeners know them well and delight in training them against mellow brick walls. They are almost a commonplace all over the Continent. Yet gardeners here have consistently ignored their possibilities of adding pattern to the wall of a house or an outdoor inclosure, or forming a living boundary by themselves. Perhaps cost is the reason we have used them so sparingly. In the past they have been somewhat expensive, though stock of the highest grade may now be purchased for from six to twelve dollars a tree. Perhaps it has been the mistaken idea that only an expert can grow them successfully, when the fact is that they are easier to care for than ordinary trees. But whatever the reason has been, these photographs should convince you that it is not sufficient to keep espalier trees out of your garden plans for next year. Fall is an excellent time to plant them. Here is what you should know about them.

In the first place, do not imagine that you purchase an ordinary dwarf fruit tree and shape it yourself to the form it will take upon your wall. That has all been done for you by the nurseryman. The production of espalier trees is an art in itself. Grafting of the right varieties onto suitable dwarf stocks, and the pruning and careful training to get them started in the form they are to assume permanently require expert knowledge and skill. The specialist prepares them in many forms. They come in single and double horizontal cordons (that is, one or two thick arms which extend laterally along the wall), in single and double U-form, in four, six and eight-armed palmetta. The type you select depends upon the use to which it will be put. The nurseryman is always ready to give advice on the best kinds for your particular locations.

Apples, pears, plums, peaches, apricots and nectarines are available in trained trees. Apples and pears are the longest-lived. Often they remain for generations, assuming ever-increasing character with age. But any of the others should last a lifetime. One kind is as easy to (*Continued on page* 76)



GRAPEVINES GROWN IN THE ESPALIER MANNER ON THE WALL OF A FRENCH COTTAGE

In the fall, heavy with fruit





LOWER-GROWING PEARS TRAINED ON WIRES



PEAR TREES ON LATTICE HERE AND ABOVE, LEFT. PICK FRUIT FROM THE BEDROOM WINDOW

espaliers spread over mellow walls



FIRST GET THE CLAMS . . .

GRAY-O'REILLY



HEATING THE STONES



CLAMS ON HOT STONES

Clam bake

NO PARTY in the world can compare with a clambake under a full moon on a wide white beach, with the rollers sliding up the sand. If you want to make it still more fun than it is by nature, prepare it yourself, thereby starting the party some three hours sooner. Most popular beaches have their clambake experts, of course, salty old gentlemen who are specialists. (One such you see in a picture on the opposite page. You will recognize him by his store clothes and definitely urban turn-out.) But there is no reason why you shouldn't dispense with him.

From an old hand in Boston we glean the following:

Permissible foods:

Clams, more clams and then clams (soft shells, not Quohogs). Allow fifty to a hundred per person.

Oysters (a frill—not compulsory).

Chowder (clam or fish—almost compulsory).

Vegetables: Corn on the cob steamed with the clams. French fried potatoes. Onions. Sweet potatoes. Cucumber. Anything that goes well with fish.

Lobsters (broiled alive or boiled. Cracked with nut cracker. First slit the body, belly side, with a knife).

Fish, preferably mackerel or blue fish (should be broiled, though baked bluefish is permissible if less orthodox).

Pie (preferably blueberry). Iced watermelon. Ice cream (optional but permissible).

Beer. Ale (no wine). Coffee.

Modus operandi:

Collect stones about the size of large cobble stones. Make a platform of them about as big as a cartwheel. Build a roaring bonfire on this and keep it going for an hour or two. When the stones are good and hot, rake off the ashes and embers and put on a generous layer of fresh wet rockweed. Then dump the clams on it.

Cover these over with a thick layer of rockweed. Follow this with layers of the other sorts of food to be used in the bake, the corn, sweet potatoes and so on. At the top put a thick layer of rockweed, which must be covered with a sheet of tarpaulin or burlap to keep in the steam. Allow the bake to cook for an hour and a half or two, depending on how large it is, then open it and proceed.

THERE are, of course, variations. Clambakes are as regional as chowders and you find the citizen of Maine digging a pit for his, the Fisher's Islander steaming his in a barrel, George Rector putting his in a wash boiler, the Charlestonian cooking his over a sheet of tin. It doesn't really matter very much, so long as you get the principle of the thing and your bake tastes good. As to food, there's plenty of leeway, though you'd better, as a general thing, like clams before you start. In Long Island they even introduce chicken, a broiler cut into sections, all ready for cooking, and the sections tied up in little squares of cheesecloth. This, to a Rhode Islander, is heresy so black that he would not consider the party with chicken a clambake at all.

But more important than the frills are the simplifications. Good though the fish and the blueberry pie, the lobster and the onions are, you don't have to have them. The simplest clambake depends for its full impact on clams, potatoes



TOES NEXT



WET BURLAP



CHICKEN LAST



COVERING UP WITH A TARPAULIN

Making it is as much fun as eating it. It's neither complicated nor expensive



ABOUT TO OPEN THE BAKE

(sweets and whites, but sweets if you can't have both), corn which is cooked in its inner husk, and melted butter. The butter can be set in blobs in shells and heated almost instantly on the hot stones after the bake has been opened. What we are getting at is that you need haul almost no paraphernalia with you to the beach and what you take is ridiculously cheap. The clams, the corn and the potatoes are eaten with your fingers. So eliminate all "tools." If the butter is salt you won't need to take salt with you. If the clams in your region live in a sand bar, dig them yourself. If they have burrowed into mud it's not so much fun. But even so, clams cost very little in August. If you're clambaking on the north shore of Long Island, take some burlap sacking with you and soak it in salt water so it can serve as seaweed, for the seaweed is so scarce along this shore now that you can't depend on finding enough for your purpose. The burlap doesn't look as romantic but it serves the purpose adequately. You also mustn't forget your tarpaulin. There'll be plenty of driftwood for the fire.

HERE, then, is your reminder list of things to put in a basket to take along for the simplest of clambakes: Clams (unless they're to be dug. If they are, a creel and shovel). Potatoes. Corn on the cob. Butter. Something to drink. Tarpaulin. A box of matches.

Then, as we have said, you get into the frills, and very good they are, too. There is a school, for instance, which packs a clambake in such a way that it comes out in courses, the thing to be eaten first being (*Continued on page* 63)



ALL SET TO GO

Screen News

TROJAN HORSES ON CANVAS





GIANT MAGNOLIAS ON PALLADIUM

The number of things from which they are made is endless, the ways they are decorated infinite

THEY are as various as the pebbles on a beach. They are made of anything from zinc to cork. They are as essential to your comfort as the plates you eat from, as satisfying to your soul as the pictures which hang on your wall.

The Trojan horses in white and sepia rear wildly against an oxblood ground. They are by David C. Ayers. The stone urn and the column, from Décor.

Great tropical magnolias toss their white heads on a long green branch which Dorothy Topping Bomeiser painted on palladium leaf. This is a metal which is satiny, silvery. You may order it from Pedac. The chair is Charak's, the table W. and J. Sloane's and the bowl of Chinese Lilies, Yamanaka's. Rugs in both these pictures by Frances T. Miller.

Pine and iron, the molding painted green, are for a terrace or a porch. The table has a green iron frame, a copper center. At the Arden Studios.

A photomural of your garden by Leize Rose makes a screen for your dining room or sun porch. The baby in lead and the rush rug are W. and J. Sloane's.

Tangle of jungle painted on glass, mounted in a white-painted iron frame indirectly lighted from the back, by Honoré Palmer and William Lawson. It throws strange shadows on the wall. This and the chair are from James Pendleton. You will find magnificent painted mirror screens at W. and J. Sloane.

PINE AND IRON



JUNGLE ON GLASS



PHOTOMURAL



Colchicums - an Autumn Pageant



by LOUISE BROWNELL SAUNDERS

TO BEGIN with, Colchicums are not what they are often called—not either "autumn Crocus" or "meadow Saffron." These aristocrats get their name from Colchis of the Golden Fleece, and are of the Lily family as distinguished from the Crocuses. The most marked difference to the eye is that they have six stamens instead of three. They have large corms; a big one would measure four inches by two, convex on one side, flattened on the other. They bear immense lush green leaves, sometimes three to four inches wide and ten inches long, which appear in April, and in July disappear, always by that time a good deal the worse for wear. Later, about the first of September, the incredible flowers rise from bare ground in an Orchid-like loveliness that frost does not destroy, whites and mauves and purples, for six weeks or even eight, succeeding one another in what we have named in our own garden the Pageant of Autumn.

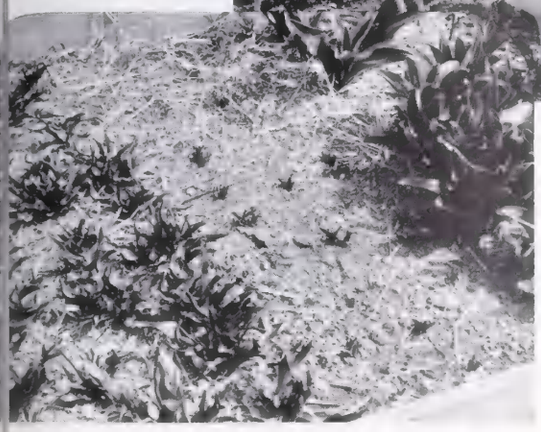
They come, as their name implies, from Colchis' country, Asia Minor, from Syria, Lebanon, and the Taurus Mountains, and further east from Persia. They are found in the islands of Cyprus and Crete, around Constantinople—witness the name of one species, "Byzantinum." "Illyricum" suggests Macedonia and Greece as sources; I find them in the "Flore de l'Algérie," so North Africa produces them. Others grow in Italy near Naples, and in Sicily. (*Continued on page* 64)





Colchicums display their foliage but no blooms in April. Just at the left is an April photograph of Bornmuelleri with below it the identical view in September. Foliage has completely disappeared in early summer and when blossoms come they push up from bare soil. Bornmuelleri, the variety shown, is one of the earliest Colchicums

Below, one of the Van Tubergen hybrid Colchicums, shown with Gladiolus in the background. There are several varieties of these hybrids, all described in the article. Usually they begin to bloom about September 15







Oval, opposite: Colchicum Bornmuelleri rises from the ground in August or September. Just above, Agrippinum, and next above foliage in April, left to right, of Agrippinum, Autumnale and Speciosum

SILVIA SAUNDERS



In general mass this house is pleasing. It is in such details as the piazza, overhanging cornice and bay window that its age is betrayed. In the modernized version these are changed to more up-to-date motives. An important difference between yesterday and today, apparent in several of these houses, is in the position of the outdoor sitting place. Today we turn our backs to the restlessness of the street and face serenity in the garden.



VICTORIAN BUT ADAPTABLE



On the original house the front gable, because of its heavy cornice, dominates the façade. Mr. Yewell has deftly subdued this by substituting a new cornice and by changing the double window to a small oval one. The gable at the rear, which made a bad valley and invited leaks in snowy weather, is removed entirely. The glazed porch, probably a later addition, is balanced by an open one. The new façade is quiet and dignified.



WITH ONE GABLE REMOVED



Making the porch two stories high and patterning it somewhat after Mt. Vernon gives the new exterior lines that are much more pleasing. The simple square posts, the more straightforward fenestration, the balustrade, the refinement of detail and the handsome fence and gate posts all help to give this house character. The new porch will give more shade to the front windows than the old one, protection against summer heat.



A DIFFERENCE IN PORCH LINES

Exteriors up-to-Date



To be able to step out of doors from the second floor has recognized advantages. The upper porch is thus not only retained—it is improved by being roofed. The original house is of the dark stained shingle period. Today we prefer our shingled houses white, or at least light in color. The two heavy dormers with diamond-paned casements are replaced with one of lighter detail. The chimneys are heavier; today we prefer them so.



SECOND STORY PORCH KEPT



A comparison of these two houses, the old and the modernized, is illuminating as it emphasizes our changed taste in architectural detail. The heavy cornices of the main house and windows we no longer find pleasant. These, with the dominating dormers and the front porch, are all much refined in the suggested remodeling, and this delicacy of character is made more emphatic by the balustrades of the new side porches.



CHANGED MOSTLY IN DETAIL



The mansard roof permitted the third floor of houses of this type to be used. Today we find it unattractive to look at and uncomfortable to live under. The sketch shows one method to do away with it. By carrying the walls up to inclose the third story, by facing them with a veneer of brick, by setting the second story windows in arched reveals, and by adding new porches and door enframement the house alters its mood.



THE MANSARD ROOF PROBLEM

The three houses on the left of each of these pages are familiar types of a generation or two ago. They are shown here not as examples of bad architecture but simply to point out changes in the style of houses over the past fifty years. Opposite each house is a modernized exterior suggested by J. Floyd Yewell



New Castle, Delaware, is famous for its fine old houses. Their doorways are fine examples of eighteenth century architecture, each a model for those who expect to build in the Georgian manner.

BURLINGAME
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Doorways of Delaware

In the seventeenth and eighteenth centuries, New Castle on the Delaware was an important center of Colonial life. As seat of government, river port and point of transfer for travel to the South by stage, it throve for a century and a half, built substantial mansions, and nurtured men who played a distinguished part in shaping the nation. In 1837 a railroad was laid from Philadelphia to Baltimore which turned westward at Wilmington, five miles to the north, and happily passed New Castle by. So New Castle kept its fine homes and its quiet elm-shaded streets, today much as the last days of the eighteenth century knew them.

In the large photograph opposite and the small one in the lower left corner of this page is the house built by George Read II in the 1790's and now owned by Mr. and Mrs. Philip Laird. The handsome fanlighted doorway and the palladian window with wrought iron balcony adorn its street façade. The smaller photograph is of the doorway, hardly less imposing, which gives on a walled garden. The lower doorway on the page opposite belongs to the house now owned by Mr. and Mrs. Newlin Booth, built in 1799. The white plaster house just below is earlier, built in 1732, though the doorway was probably added around 1800. It is the present home of Mr. and Mrs. Ernest du Pont, Jr. At the right is Amstel House, with fine pilasters surmounted by a pediment.—Helen Elizabeth Davis.







MODER



IF YOU HAVE

Walls
Painted plaster above a white wood rail and dado of white imitation tile. Very shabby.

Floors
Covered with linoleum badly worn in spots.

Ceiling
White kalsomine badly discolored.

Door and Trim
Painted white with flat finish.

Cabinet Work
Medicine cabinet of white wood set in wall with mirror of framed wood.

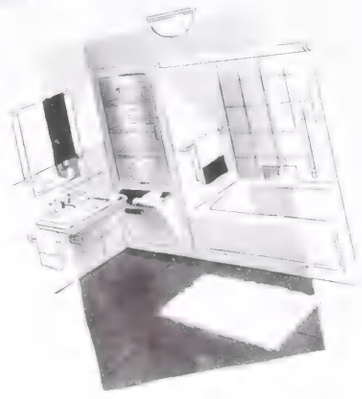
Storage for Linen
None.

Lighting
One metal bracket light at lavatory controlled by chain pull.

Heat
Warm air register in floor; provides insufficient heat.

Fixtures
Enameled iron tub on feet with plug and chain waste; enameled iron lavatory on pedestal; toilet of wash-down siphon type with low-down tank and seat of mahogany; all fixtures white; all faucets nickel-plated with hot and cold water separate.

Accessories
Round metal towel rods. No other accessories.



YOU WANT: *A bright, attractive room, mainly black and white with few color accents; up-to-date fixtures; walls easily cleaned; floor easily cleaned, uninjured by water and not slippery; preferably no obstructions on floor to get in way of cleaning; acid-resisting enamel fixtures; plenty of light, especially at mirror for shaving; shower; ample storage for linen and necessary supplies.*

YOU HAVE

YOUR CHOICE OF

WALLS

PAINTED OR PAPERED: Dado should be removed because it is worn; rail, because it is a bad dust catcher. Then plaster should be patched and properly prepared for lead and oil paint which may be carried down to new cove base. Or walls may be covered (after sizing) by new washable wall covering or paper.



TILE: Tiles of any desired color can be laid but only in cement plaster on wire lath; or they can be used only over tub. Two or three rows of tile where tub joins wall are very desirable to prevent cracks here when tub settles and also to prevent streaking of wall in washing tub. Vitreous enamel tile on steel can also be used. Tile has fallen somewhat into disrepute because it has been badly used. There are soft finishes and colors that give pleasant effects if chosen with discrimination. Tile is perhaps the most satisfactory finish for walls over tub, especially if there is a shower, because joints are tight and tile is easily washed.

WALL BOARDS: Wainscoting of asbestos or composition that is impervious to water may replace former dado; these come in different colors.

LINOLEUM TYPES: Linoleum or compositions similar to linoleum may be applied to old plaster walls after they are made smooth and even.

STRUCTURAL GLASS: Glass, because impervious to water, is especially good for the bathroom. It comes in sheets, opaque and colored, in tile or bricks. Mirror is frequently used for walls over recessed tub; a new process of manufacture makes this practical, since the mirrors are steam and moisture proof.

PHENOLIC PANELS: Vinylite, Formica and other synthetic resinous compounds make excellent walls since they are non-absorbent of water or dirt, easily cleaned and attractive in color. Applied directly to plaster.

FLOORS

NEW FINISH: If the floor covering was a true linoleum with integral color all the way through, cemented to an even under floor, it may be refinished. If it had a wax finish remove old wax with turpentine, if varnished, remove with varnish remover, then refinish with new water emulsion wax or lacquer. If the color is not pleasant, linoleum can be painted after all old finish is removed. If linoleum is worn because it was not evenly cemented or because sub-floor is not smooth, replace with new properly laid in cement over new base or by another kind of flooring if preferred. In installing new floor have cove (rounded) base for easy cleaning.

RESILIENT TILE: Rubber tiles make an excellent floor for the bathroom. Linoleum also comes in tile form. There are asphalt, various composition and cork tiles, cork in browns, the others in a variety of colors.

NON-RESILIENT TILES: As resiliency is not essential the range in selection of tiles is larger than for the kitchen (HOUSE BEAUTIFUL, July). There are ceramic tiles, small, unglazed, of different shapes and colors; faïence, highly glazed, in bright and dull finishes in colors; quarry tile, and others impervious to water and easily cleaned. These must all be laid in concrete, i.e., the old floor must be removed and new wood support laid between joists which are beveled on top to make better bond.

TERRAZZO: This is composed of cement and marble chips, laid in plastic form, but is preferably divided into squares by metal strips so that any settling may come in the joints. An excellent floor, but expensive unless another area can be done at same time.

CEILING

RENEWED: The ceiling may be painted with oil paint to give washable surface. If walls are colored, a lighter tone of this same color is pleasanter than dead white.

DOOR AND TRIM

NEW FINISH: The woodwork should be repainted with gloss or semi-gloss finish to match walls or background of wall covering.

NEW: New trim and baseboard can be installed of bakelite, metal, glass or tile. Door can be plain veneered for ease in cleaning.

CABINET WORK

NEW: A new enameled-steel medicine cabinet recessed between studs and with all-mirror

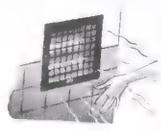


door or with narrow metal frame may replace wood cabinet. If space is available along any wall wardrobe closets are a convenience. If space is available between end of tub and wall, as is often the case in old bathrooms, a linen closet may be built here. A closet that combines fresh and soiled linen may have shelves above (with separate door) and space for hamper or outswinging bin below. If there is not sufficient space a wall cabinet over the toilet will give some storage for linen. If space permits, a built-in ironing board is a convenience.



LIGHTING

NEW: In rooms of average size lights at the mirror over the lavatory are sufficient. Preferably these are tubular, extending full height of mirror on each side. They should be controlled by a switch at the door, if they are the only lights, or by one near at hand if they are secondary lights. In larger rooms, a second light may be placed in the ceiling for general illumination or over the tub where a panel light is appropriate, or both may be used. These two must have their own switches. There should be at least one convenience outlet.

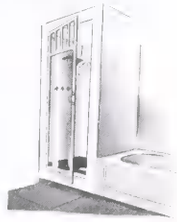


HEATING

AUXILIARY: An electric heater can be installed in the wall to give extra heat. If a change is to be made in the heating system, a register is better located in wall as floor register catches dust and water. With air conditioning there should be no return duct.

FIXTURES

TUB: It is possible to inclose the old tub with tile or glass, but a new tub is probably no more expensive and is desirable since new designs have flatter bottoms than old ones and so are safer. Can be had in a range of seven or eight colors. If all new fixtures are desired, the unit panel bath should be considered. With this the tub (also lavatory) with interlocking wall panel of metal can be installed without destroying the wall. Either chain and plug or pop-up waste is better for tub than standing waste.



SHOWER: A wall shower can be installed over the tub. Waterproof curtain or spray shield can be used in connection with this. A special shower panel comes with unit panel tub. If space permits, a shower stall increases the usefulness of the bathroom. This can be built in of tile or a steel stall all ready to put in can be purchased.

LAVATORY: For the new lavatory there are many designs to choose from: those with legs, metal or glass; with pedestal or hung from wall (the latter with or without back); of many sizes and a range of colors; in enameled iron or vitreous china. As large a lavatory as possible is eminently desirable. If lavatory is hung from wall, 34″ from the floor is a better average height than the common one of 31″. A new tubular lavatory with square basin set on a chromium standard combining towel rods should be considered; also the unit panel lavatory which continues to ceiling and combines shelf, medicine cabinet, lights and cupboards for towels or supplies. The pop-up waste is the only practical one for lavatory.

TOILET: If new toilet is not possible a new hygienic seat can be placed on the old one. Preferably a new toilet of the improved siphon jet type should replace the old one. Newest designs include a one-piece closet with tank and seat made together which can be set on floor or hung from the wall. The one-piece closet is the quietest. Flush valves (eliminating tank) can be had with any type of closet except one-piece. With flush valve a 1¼″ supply pipe or larger is necessary instead of the usual ½″.

ACCESSORIES: Essential fixtures are towel bars (new ones are four-sided instead of round to prevent towels from slipping), which may be had of vitreous china or glass to match fixtures; soap dish for tub and lavatory (should have means of draining); tooth brush and glass holders; grab-bar (preferably vertical and long enough to be used by person sitting or standing under shower); toilet paper holder. Other desirable accessories are razor blade disposal slot, sponge holder and scales.

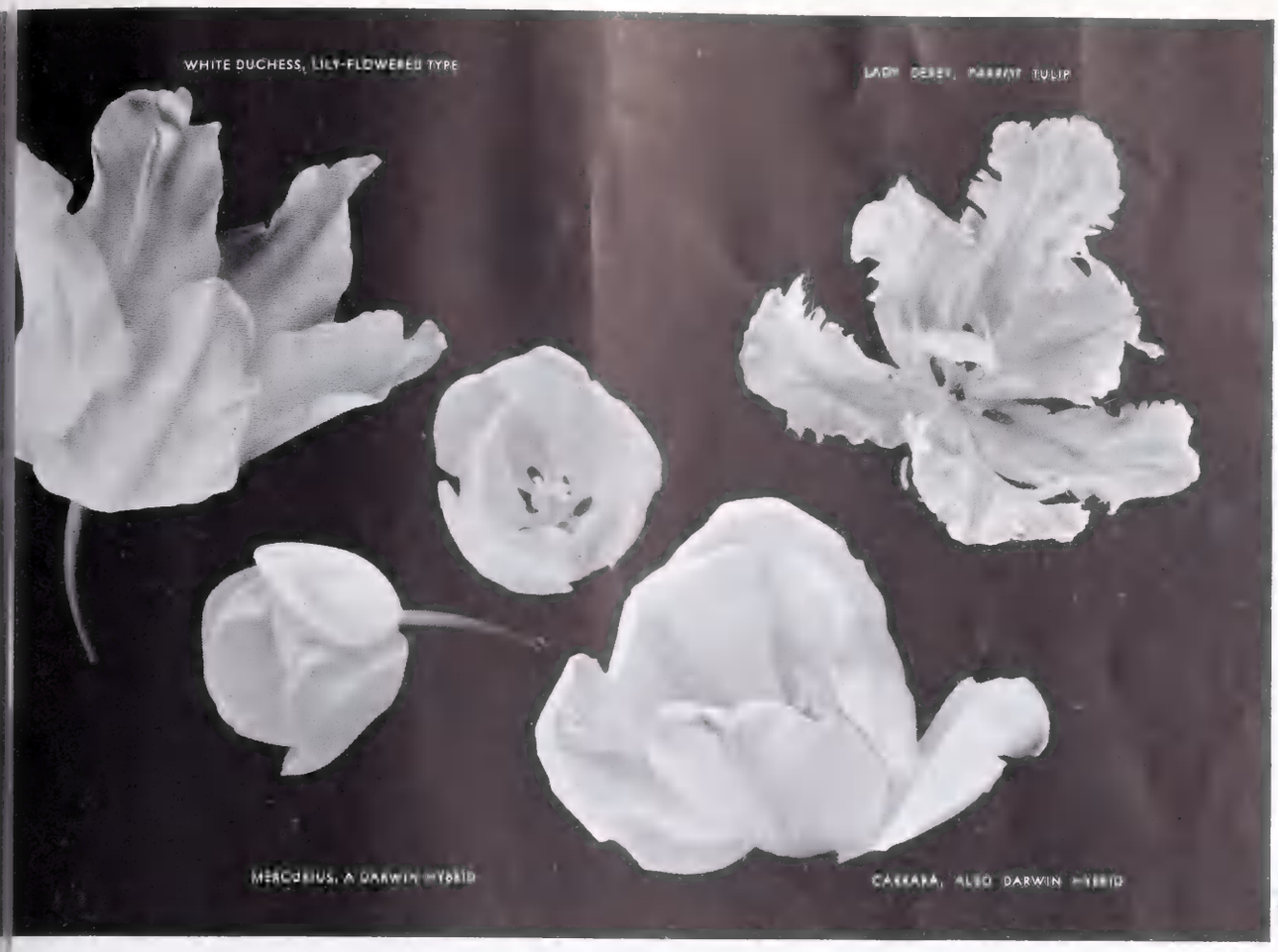
NEW CLASSES FOR TULIPS

by

F. F. ROCKWELL







Bulbs for these latest varieties should be ordered this month

IT MAY be because lately the Daffodils have been "stealing the show" so far as spring bulbs are concerned. Or it may be just one of those renascent periods which, from time to time, seem to strike different flower families. Whatever the cause, the growers of Tulips have recently been bestirring themselves mightily to provide new and ever more beautiful types and specimens of the most brilliant of all spring flowers.

Fortunately for gardeners this activity has not been a mere multiplication of varieties—the addition of slightly different colors and of flowers more huge in size—to lists already so lengthy that no one catalogue could carry them all. As has been the case with the Daffodil, the important development has really been in the creation of new types which have served greatly to widen the Tulip's uses. And similarly, the creation of these new types has largely broken down the lines of distinction among the older groups from which they come. It is now a moot question as to where many of the new varieties belong and it is quite possible that in the near future a new classification will be decided upon.

Now of course all such discussion is more or less a tempest in a teapot as far as the average home gardener is concerned. The flowers are just as beautiful and just as valuable to him, no matter how they may eventually be classified. All the argument is mentioned here merely that he may understand apparent differences in the catalogues and also the distinguishing characteristics of the various types. It will also give him some idea of their comparative merits when he settles down this month to ordering them.

Nobody knows the origin of the garden Tulips which we have had with us for hundreds of years, but in the course of time several quite distinct types came into existence and have for a long period been accepted. Chief among these for a generation or more have been the Single Early, the Cottage, the Darwin and the Breeder types. All went along serenely on this basis until progressive hybridizers began crossing the Darwins—by far the youngest of these groups—with the old early-flowering Duc van Tholl Tulips, and Single Early with Cottage varieties. These crossings have resulted in several new groups, known respectively as Mendels, Triumphs, and Hybrids or Ideal Darwins. Breeder blood has also been mixed with the Hybrid class. But not all growers, and especially not all catalogue makers, recognize these new types. Even among those who do there is disagreement as to where certain varieties belong.

NEVERTHELESS, the whole matter is not quite as difficult as it seems. Without being too technical about it, here follows a summary which should prove a helpful guide to the catalogues and hence to making out an intelligent order for new as well as old tulips. Take them by their classes:

SINGLE EARLY. First of all, for the earliest flowers (to come in before the last of the Daffo- (*Continued on page* 75)

HOLLYWOOD





At Toluca Lake, California, Monte D. Healy has built a ranch house for Richard Arlen of whitewashed brick with a red tile roof and antique yellow rafters and shutters. Harold Grieve and Jetta Goudal decorated it. The library at the left below is all of redwood, with chintz curtains and upholstery in two shades of cedar homespun

The living room as seen from th library door, lower right. Blu and white gingham screens divid the living and dining halves. I is completely informal and unpre tentious, with great beams unde the vaulted ceilings frankly fea turing the rooms. The window sea niche at right has ivy in raspberry colored glass vases at each en





Richard Arlen lives in a spacious ranch house

SIMPLICITY



Crosbys live two blocks from
Arlens and for them Mr. Healy
sed an English country house,
ounded it with a white brick
, red brick at the top. The
io living room, right, has a
driftwood Douglas fir ceiling,
ted. Draperies, glazed chintz;
nport, cream monk's cloth,
pillows, aquamarine corduroy



The Crosbys' bedroom has a white carpet, flesh papered walls and flower color chintzes. The dining room paper is white with rose red posies, braided rug and copies of old Yorkshire chairs. Plates in the hanging cupboard are old English and the glasses and decanter are royal blue glass. The colors throughout are rose, blue, gray and cream





R STUDIO

Bing Crosby's follows the style of an unpretentious English country place

Good Buys of the Month



1

E. R. Widman copper valance, $1.50 a foot. Imperial wall paper, in colors $2; metallic $2.50 and $3. Kleinert shower curtain, $5.95. Nixon Hall fish, $1.25 each. Sybil Wilson basket, $5.50. Gotham rug, 24″ x 36″, $9.95

Sybil Wilson mirror painting, $12. Mary Ryan column hamper with mirror top, $10, and basket, $6.75. Katzenbach and Warren's Greek key border, $.36 a yard. Marble paper, $1.50 a sheet. W. E. Lindemann three piece milk glass set, $10.50; jar, $1.50. Gotham Sof-Tred rug, 24″ x 36″, $8.95

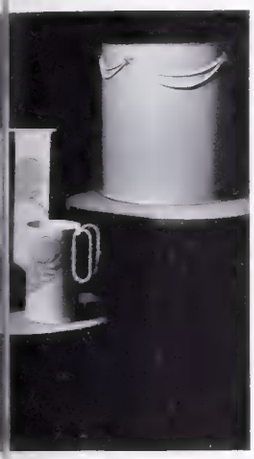


3

Above: Norton-Bolender's m
hamper, $9.50. Opposite pa
Sybil Wilson cotton and clea
boxes, $1 each; cleansing ti
box, $1.50. Norton-Bolender
low and gray tinware basket, $



r the bathroom. Prices approximate. Stores carrying these listed on page 63



4

Right: Katzenbach and Warren border, $.36 a yard; paper, $1.20 a roll. Kaplan shower curtain, $6.95. Hugo Blumenthal mirror dresser, $25.95; vanity, $14.95. W. E. Lindemann lavender china bottles, $1.50, $2, $1.75. Sybil Wilson tôle cleansing tissue box with a blue mirror top, $3; basket with the white urn on blue mirror, $9. Mary Ryan white tin basket, $6



NORMAN W. CARY

5



6

Calloway Mills rug, top, 24″ x 36″, $4.50; monogrammed, $6. Martex towel, center, $1.35; monogrammed, $1.95. Cannon towel, left, $.80. Gleb Bourianoff hand-tied rope curtain, 12″ x 16″, $4. Tiebacks, from $3.50 to $5 a pair

LOW COST

WHAT MAKES THE EXTRA COST

by ETHEL B. POWER

Leading architects tell why your $10,000 house costs $2,000 more

WHEN a friend of yours tells you that a dress she is buying from a certain shop costs $50 you expect that to be the amount of her check. But when she tells you she is building a house for $10,000 you are apt to smile in a slightly superior manner and decide, mentally or vocally according to your disposition, that her check will more likely be for $12,000. Why? The comparison is not quite fair, of course. When you buy a dress for $50 the manufacturer's costs, the selling costs and the profits have been figured in. The house for which you plan to spend $10,000 is still a nebulous thing—a matter of blueprints, elevations, glowing perspectives and contractors' promises. Yet there must be a way to circumvent that bugaboo of all who intend to build—the "extras."

HOUSE BEAUTIFUL has been trying to do so. In an effort to find out what makes the extra cost we have written to a score of architects, asked them to set down out of their varied experience the errors and the practices which make the bills mount up. Their answers are revealing. We think they are helpful. Summarized, their estimates may be classified into costs that are due to insufficient time to prepare drawings and specifications; costs that are contingent upon poor design; costs due to expensive materials and equipment and to labor. Looked at in another way they may be divided into those that are the fault of the architect; those that are the fault of the client; and those that are due to just plain bad luck. All the architects were ready to shoulder their share of blame. It would be helpful to hear from clients whether they, too, feel that they have sometimes been remiss.

ONE of the reasons most commonly given for high costs was insufficient time allowed by clients for the thorough preparation of plans. Since practically all architects charge for their own fee a percentage of the cost of the house this is one instance when the cost of service is not dependent upon the amount of time spent. The longer the architect has to study the plans the more likely he is to arrange his space economically, to dovetail neatly the elements of his design, to make his intentions clear to his clients, and to simplify his specifications. Lack of time is not a theoretical cause of undue expense. Actual increased costs can be laid directly to it, as will be explained in the following paragraphs.

Allocating floor space so that every cubic foot works to best advantage is no mean puzzle. The smaller the house the more difficult this is to accomplish and the more essential it becomes. In the larger house it is relatively unimportant. In the small house it is vital. The plan must be studied and restudied until halls are reduced to the minimum and each room has the amount of space necessary to perform its proper function without sacrificing free and direct circulation between rooms. A straightforward division of space also means simpler design, simpler framing and a simpler roof plan, all factors which can materially reduce costs.

Time spent in discussion of plans by architect and client should prevent misunderstandings which are almost invariably expensive. Conferences should be held without stint until the architect is certain that he knows not only the tastes of the family but their ways of living, their place in society, their particular slant on all kinds of matters that can in any way affect the kind of house they should have.

WITH these matters settled and preliminary sketches made he should then discuss every important detail on the drawings until he is sure that his client understands what is intended. Too often a client is unable to interpret blueprints and mentally postpones his, or probably her, decision until construction is under way. It is no idle statement to say that at this point every change adds an unwarranted and expensive "extra," for every item added to the house after the contract is signed not only adds to its cost: it is apt to add an amount greater than its actual worth, since now all bargaining power with the contractor is lost.

Direct, definite and simple specifications also take time to prepare and are necessary for the economically planned and built house. They must be sufficiently comprehensive to (*Continued on page* 66)

FAULT OF CLIENT

1. **Cannot read blueprints.**
2. **Changes mind or demands extras after work has started.**
3. **Doesn't give architect true outside cost limit.**
4. **Doesn't give sufficient time for thorough preparation of plans and specifications.**
5. **Demands something seen in a picture that is inappropriate and usually costly.**
6. **Unwilling to give up what obviously cannot be included within price limit.**

FAULT OF ARCHITECT

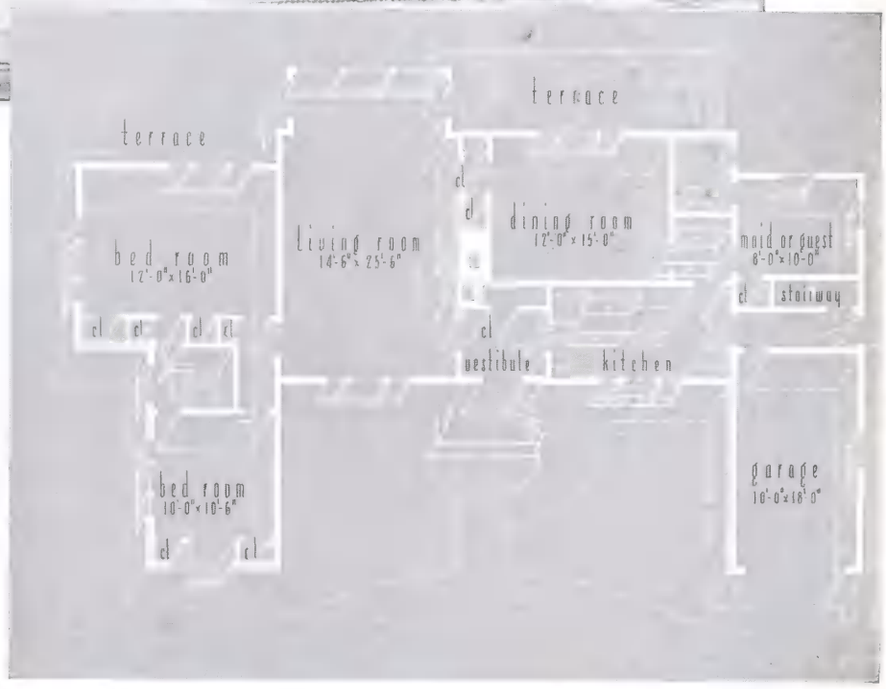
1. **Involved, wasteful plan resulting in expensive projections and complicated roof lines.**
2. **Fussy detail.**
3. **Elaborate or inadequate specifications.**
4. **Misconception of client's needs.**
5. **Over-optimism in planning larger house than can be built within budget.**

FAULT OF LOT

1. **Uneven site.**
2. **Site difficult of access necessitating building of road for trucking materials.**
3. **Improvements (sidewalks, water, light, sewer) not made.**
4. **Blasting required for unexpected ledge.**
5. **Wet subsoil requiring waterproofing of foundations.**

THREE HOUSES UNDER $10,000





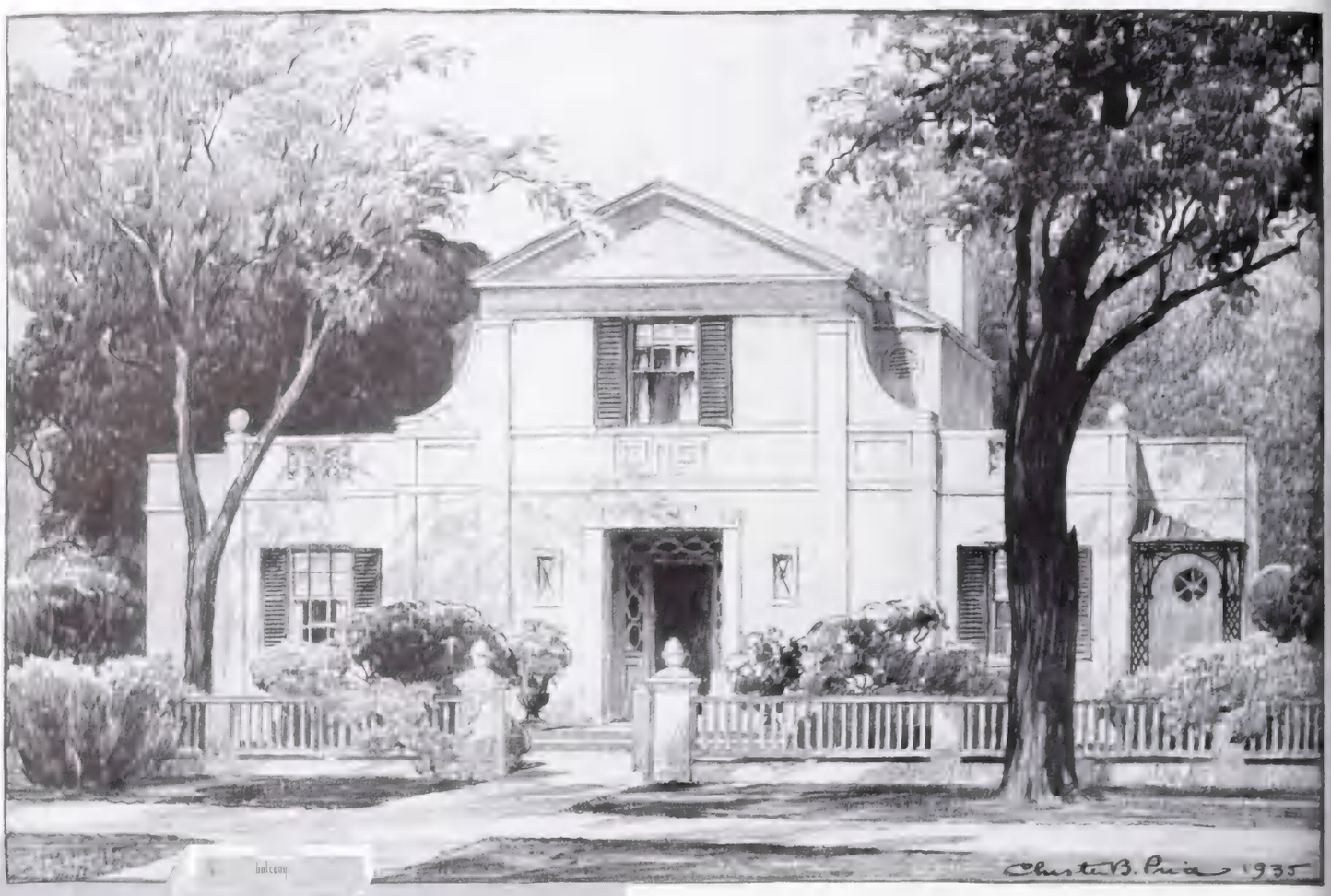
TO ENLARGE still further the range of problems that HOUSE BEAUTIFUL has been solving by houses specially designed to meet certain assumed conditions, three more houses are shown here. They should be studied in connection with the article on the opposite page as they exemplify many of the points expressed there. These houses are all planned to cost under $10,000, estimated at 33¢ a cubic foot. They are designed for a hypothetical family of three, Mr. and Mrs. White and Mary, age five. The Whites are an average family, interested in outdoor life (Mr. White likes to garden), and in the social development of the community. They want a house designed primarily for comfort and convenience, with regard for the amenities, but not for show. They appreciate the importance of good construction and quality materials but they are willing to sacrifice elaboration of detail for more vital gains. They want especially an outdoor sitting place with privacy, an extra room that may be used for either guest or maid, and an attached one-car garage. They are open-minded about a separate dining room, being willing to use the living room for this purpose if necessary. They have a lot 80′ x 125′ facing east.

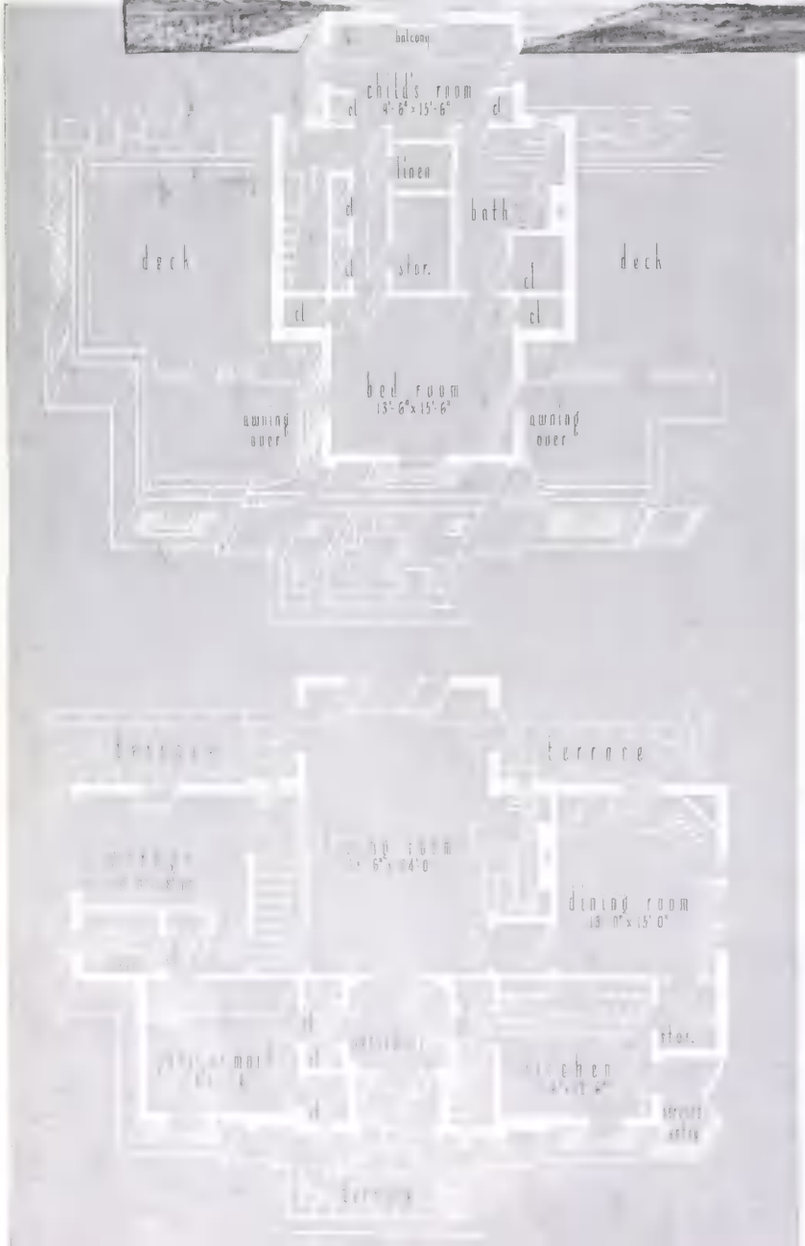
Three architects were asked to design a house for this family. Harvey Stevenson and Eastman Studds did the one on this page, of one story and no pronounced type; Bradley Delehanty the two-story house of classic lines on the next page, and Royal Barry Wills did the story and a half Colonial house on the page opposite.

1. All on one floor

The architects of the house on this page assumed, as requested, that the White family especially wanted a house all on one floor, but pointed out in doing this that although they have kept the number of cubic feet within the required limit, this kind of house is more expensive to build than a two-story one because of more extensive foundations and roof area.

In this house is a separate dining room which opens onto the terrace as does the living room. The two terraces on the northwest and southwest corners give both shaded and sunny outdoor sitting places. The bedroom, with bath, opening off the (*Continued on page* 67)





2. On classic lines

In presenting the requirements of the White family it was stated that any irregularity in the lot might be assumed. Mr. Bradley Delehanty, who designed the house on this page, imagined a corner lot. This enabled him to place the garage on the side where it could be entered from the secondary street. This is one of the most satisfactory ways to solve a problem that today complicates the planning of every house, for with even the small one of only six rooms the attached garage is deemed essential.

Mr. Delehanty has planned his living room, dining room and kitchen in the same relative positions and in the same relation to the compass points as did the architects of the one-story house. Like them, too, he has projected his living room to the west and thus obtained terraces with two exposures and communicating both with the living room and dining room.

Other details of the plan are worthy of study. The octagonal entrance hall sets the keynote to a house somewhat more formal than either of the others. A central door leads directly into the living room. The less important rooms—the kitchen and the bedroom which is designed for guest or maid—are separated by double doors, giving passages for closets and stairs to the basement. The main stairs go up from the living room between partitions. Being at one end of the room they do not break into the privacy of the family groups. The fireplace is recessed with seat and bookshelves on each side. Treated in a modern manner as it would be today, this could be made a most attractive feature.

The second floor is especially interesting, for it proves that the use of roof terraces is not confined (*Continued on page* 67)





4

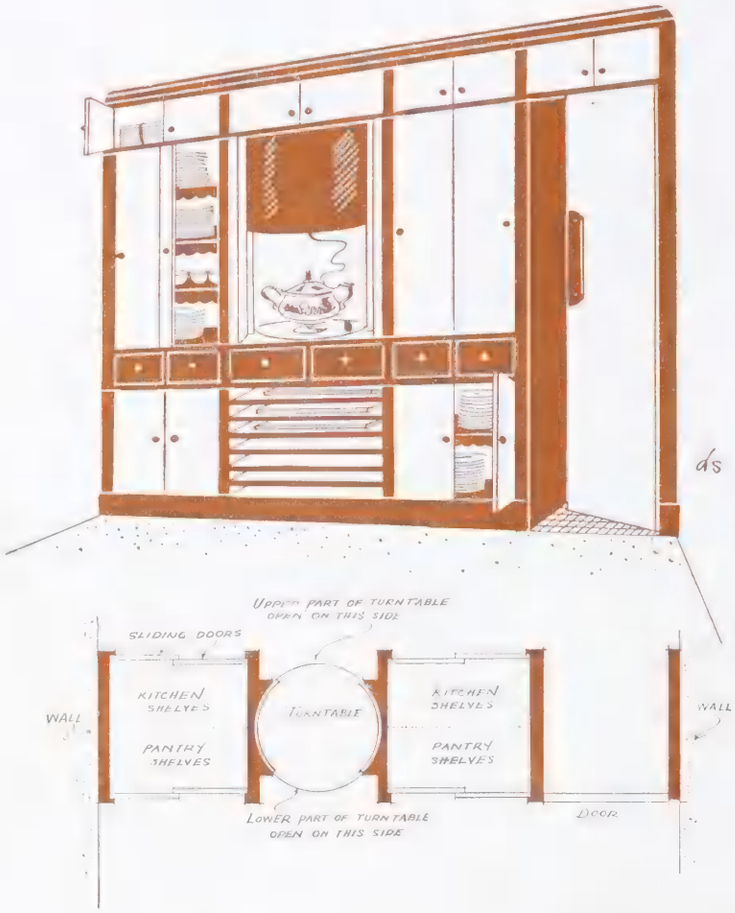
5

RAPPINGS FOR SUMMER

They range from peasant to gossamer versions— sailcloth to Cellophane

NORMAN ≡ CARY

Built Outs



THERE are lots of reasons to build out. Becau you want to gain storage space (see the drawing Because you have something to hide, such as ug structural features (see the photographs). Becau paradoxically, you want to gain a recess (see t picture below). The expense is not great. In fact, is even worth building if you live in an apartme and have, say, a two-year lease. Proof positiv people are doing it more and more and as a resu are making their rooms more useful and mo architecturally distinguished than they were to sta with. The projects drawn here created by Mr. Wa lace Walton Heath, architect, for HOUSE BEAUTIFU

In a Washington house decorated by Ysel. da green walls built out for bookcases continue rou a corner, arch over a door, hide ugly constructio

F. S. LINCOLN





ABOVE you see what may be done with the wall between the kitchen and the pantry. Very naturally, shelves are built in either side. In the center is a turntable, on which food ready to be served is set on the kitchen side, taken out on the pantry side. This can be shut completely when not in use. A heating unit is also at hand, installed in one of the lower cabinets so dishes will stay as hot as when they leave the stove. Immediately below the turntable (no space wasted) are shallow shelves for trays of all dimensions.



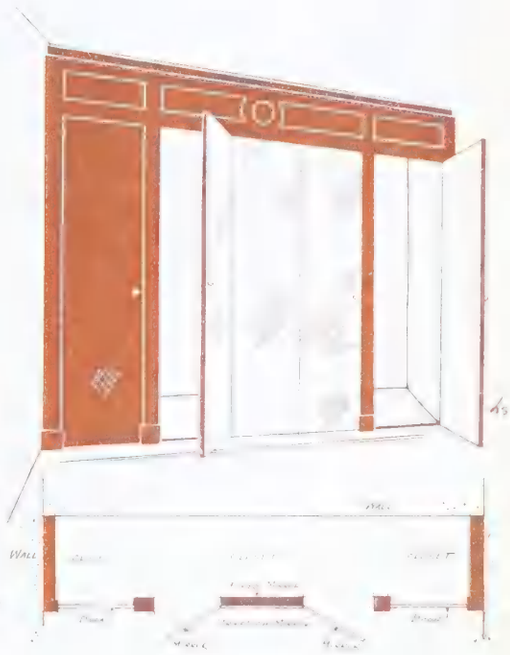
THE drawing at the left shows a unit to build into your bathroom which makes a proud show but takes up next to no room as it is very shallow. The center section is open, backed with mirror, with a ledge below, so you can use it as a dressing table. The side cabinets have glass fronts and glass shelves on which you set out your bath bottles, talcum, cologne and other bath accessories. Below are drawers for your bathroom linen supplies. Lighting is from the top, back of the cornice, reflected by the mirror.

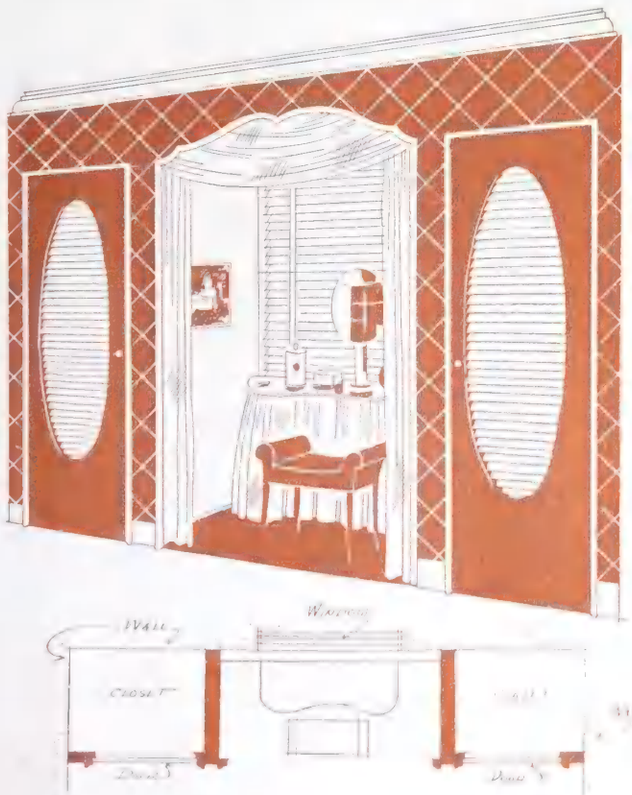
for added space

Edna H. Kern builds bookcases into a living room, to give it an uninterrupted wall. The round openings are filled in with wire mesh.



DANIELSON





ABOVE is one solution for the room with inadequate closet space, and there are many such. Have a partition built right across one end of it. Mount a threefold, full length mirror in the center. When you pull its sides toward you, the center section of a long closet is open. There are, in addition, doors on either side, back of the solid panels. In this way you can easily get into any part of your long, narrow closet, for you have virtually four doors. Better have some lighting arrangement inside as well as a cheerful wall paper.

GIVEN a wall with a window in it, use the plan at the left. Set your dressing table where it will get the full light. By building a closet on either side you have created an alcove which, curtained off, makes a separate dressing room. At the same time you have gained two large closets. For a handsome effect, use a Venetian blind at the window and hang more blind back of oval cut-outs in the closet doors, or if you prefer, use Venetian blind paper, such as that shown in the Good Buys of this month, on the doors.





NARCISSUS TRIANDRUS



NARCISSUS JONQUILLA SIMPLEX

BABY GLADIOLUS



The photographs show some of the little bulbs which are grown lavishly out of doors but seldom for bloom in the house. With proper culture (described in the article) they advance your season indoors. Left: a ruler shows the size of baby Gladiolus. Left below: tiny Narcissus (minor, minimus, nana) compared to an ordinary sized type towering above.

Those small bulbs

by MARIAN CUTHBERT WALKER

LONG before the slow unfurling of either shrubs or trees, the early bulbs make a low spread of riotous color in the garden. With the flair for growing large and showy species indoors these little creatures have been generally passed by as possibilities for forcing. Only a few enthusiasts have experienced the joy of seeing them develop indoors with the same rush of beautiful color and form. Yet with the premature blooming of all forced specimens they precede the natural outdoor flowering period by a space of six to eight weeks. Their use makes possible a gay procession of colors that swings along from the first of the year to meet and merge into the season of bloom of the more usual forced bulbs. The whole span of the dull winter season is conquered by the use of early miniature bulbs.



NARCISSUS W. P. MILNER



NARCISSUS CYCLAMINEUS



CROCUS SIEBERI

New use: grow them indoors for early bloom. Flowering will begin by mid-January

These little creatures offer, too, an interesting contrast of shape and color range to the better known Hyacinths, giant Daffodils, Tulips and flamboyant tropical bulbs on which the gardener has usually depended. Even their low growth offers interest. Then, too, they carry indoors that same gallant quality of continued bloom for which they are prized in the garden. Unlike the larger-flowered types, many of these miniatures reach up bloom after bloom in a generous beauty, and so prolong a period of flowering that is unusual from a single planting. When handled with average care, and not hurried too feverishly in advance of their season, these little bulbs will bring inside to the living room a miniature grace that makes it a place set apart. Their size, too, enables one to use them as a shifting picture in the permanent window garden without disturbing the arrangement there, or to combine them with low-growing foliage material to make a charming decoration for the living room table. The breakfast room, too, takes on a winter cheerfulness with an informal arrangement in an old-world casserole, or colored clay container.

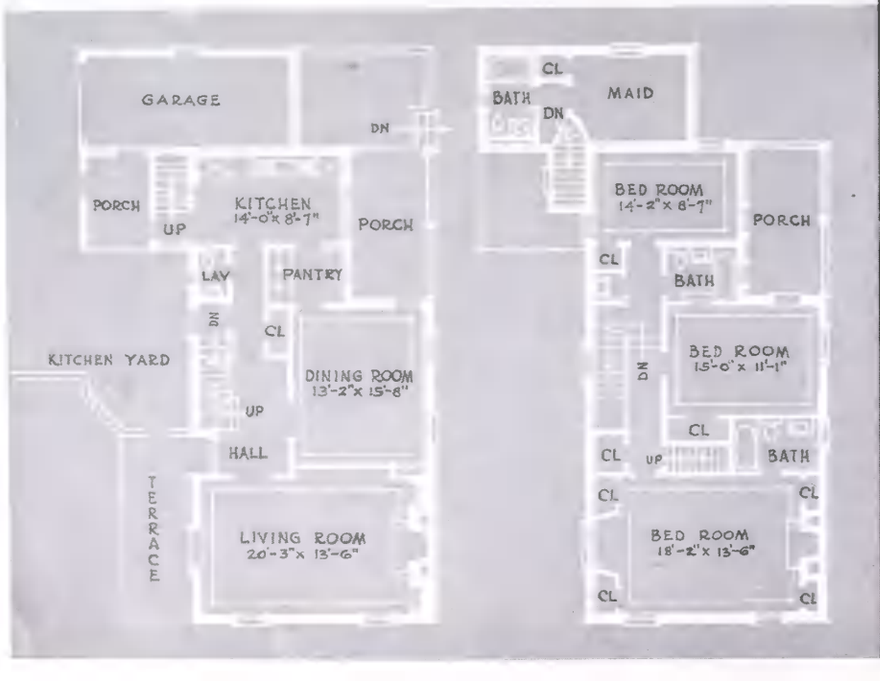
As EARLY as the beginning of January many of these miniature bulbs begin to open indoors. The true winter Crocus which defies snow outside is one of the first for indoor forcing. It has a smaller form than its spring cousin. *Crocus Sieberi* nestles close to the ground with blue and gold blossoms that span a generous period of three weeks with repeated flowering. *C. Tomasinianus* follows with the same rush of bloom, with lavender petals and silver outer facings. *Iris reticulata*, that little hand-high creature, with narrow form of brightest purple and gold, drifts out a fragrance as sweet as cultivated (*Continued on page* 64)

PRIVACY AND COMPACTNESS



IN NEAT whitewashed brick with clapboard wing, Mrs. Edward Hillyer's house in Chevy Chase Park, Maryland, exemplifies two of today's requirements of living, privacy and compactness. The large photograph shows the entrance front, with a wall partly of brick and partly of concrete blocks screening the service area and garage entrance. Although the house is by no means pure Georgian in design, its simplicity of line and proportion suggest this style. Schuyler and Lounsbery, the decorators, have therefore followed eighteenth century precedent with the interiors. The hall has white trim against a Colonial paper with white background and blue and gray figures. The living room has soft corn-colored walls, flowering chintzes, dull greens and antique red damasks. The furniture is mahogany and satinwood, with one or two of the antique pieces black lacquer. The floor is coolly bare except for a small needlepoint rug. In the kitchen, sleek clean surfaces are strictly efficient. But this relentless modernity is assuaged by paint (blue, corn color and red) and a scalloped wood cornice, demure yet pleasing to see.







LIVING ROOM—EIGHTEENTH CENTURY FURNITURE



KITCHEN—SIMPLE, MODERN



F. S. LINCOLN

Aboard the Normandie







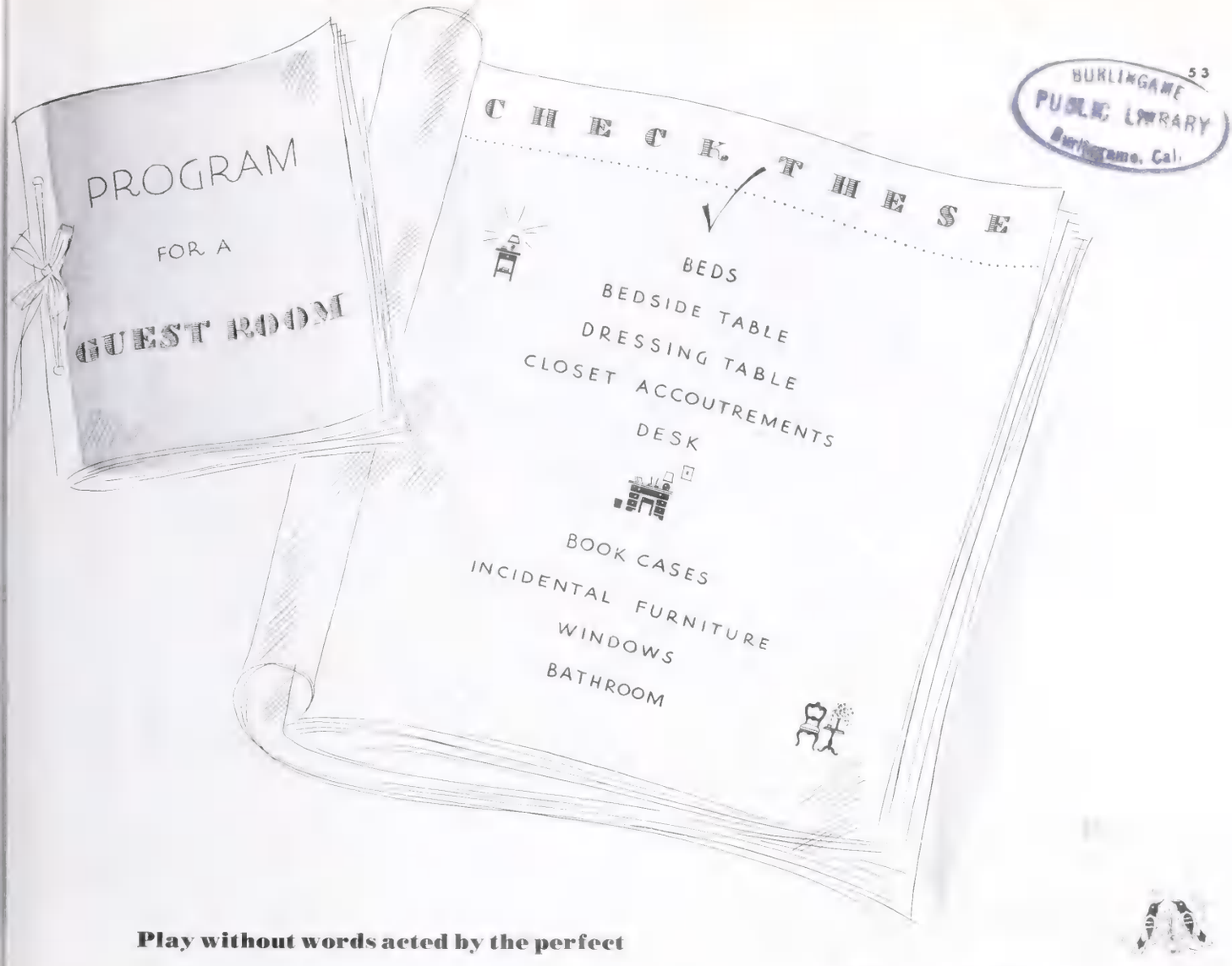
NORMAN W. CARY

THESE three cabins are shown not only because the *Normandie* is the most talked-of boat in the world, but also because its cabins whisked to our very docks the work of European designers bent on a common end: imaginative space conservation. Even on the biggest boat, inches count. Wherefore Mme. Klotz, in designing her immensely modern room at the top of this page, with its walls of steel lacquered a deceptively soft blue, conceals a bed behind a panel. You touch a handle. Two of the stainless steel bandings spring out. They are legs of a bed which lets down to stand upon them.

At the left, La Prade sets vast couches along two walls. These can be converted into either two single beds or one double. The chest of drawers and the dressing table are built in. A special rug is by da Silva Bruhns.

Thick gold rope trims white fabric walls at the right. The Maison Jansen has further used gold to trim a room entirely white (which adds to its sense of space) except for brown wood beds.

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.



Play without words acted by the perfect

hostess before her guests have arrived

The play whose program you see above is a comedy of manners which must be played with the utmost skill to keep it from jumping the track roaring away into tragedy or horrid e. The central figure is the hostess, a with an obsession: the comfort of her sts. To gratify this dominating idea, takes the scene early and goes to work. r, the result of her Herculean labor be gratefully felt, surrounding her sts with ease.

ith menus, plans for the week-end and al manœuvres, this act has no concern. kes place solely in the bedroom. The ess enters, armed with the check list h you see above. She goes to the beds. mattresses she knows are springy and fortable. She has them gone over, and necessary re-made, once a year. She ks to see if the blankets are appro- te to the weather in weight and number. pillows sufficient. She notes that there is a warm and friendly-to-the-feet rug beside each bed. Check.

Her eye lights next on the bedside table. Here is a moment for strategy. There must be a branched bedside reading light, with



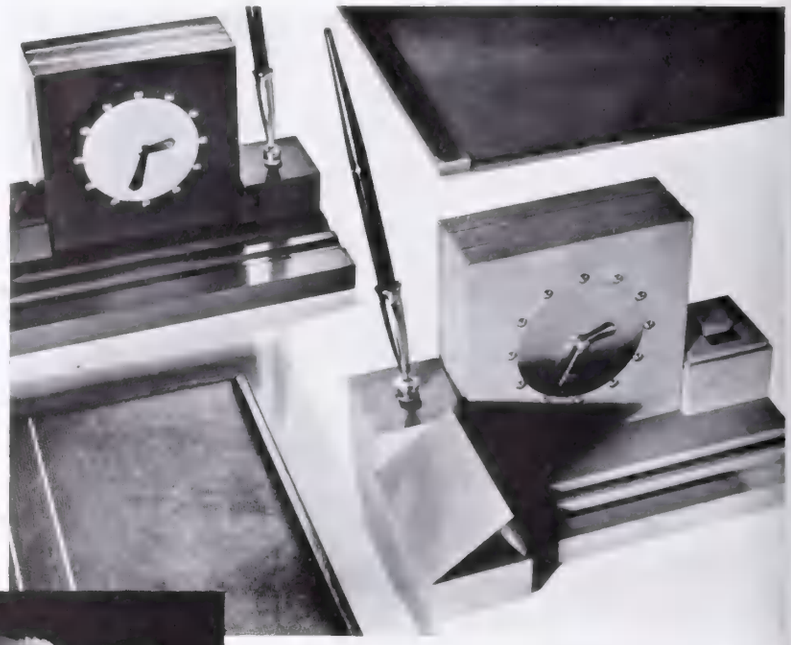
two spotlights in it, so that one may read and another may sleep at one and the same time without mutual recriminations. (She makes a note to order one of these lamps from Hammacher Schlemmer). The hostess puts a book or two on the table, chosen with forethought. She looks to see that the clock is wound and set. Fresh cigarettes in the cigarette box. Matches by the deep ash tray. A glass for each guest on a little tray. The thermos ready to be filled with cold water for the night. She makes a note that, when it is filled, a box of crackers is to be put on the tray.

Her next move is to the dressing table. The top of this she leaves singularly free of toilet articles. Her guests will be bringing theirs and will want room to set them out. But in the top drawer are all the things they may have forgotten, plus a sewing kit, a pin cushion, sachets. On the top of the table itself there is only a good light, a vase of flowers.

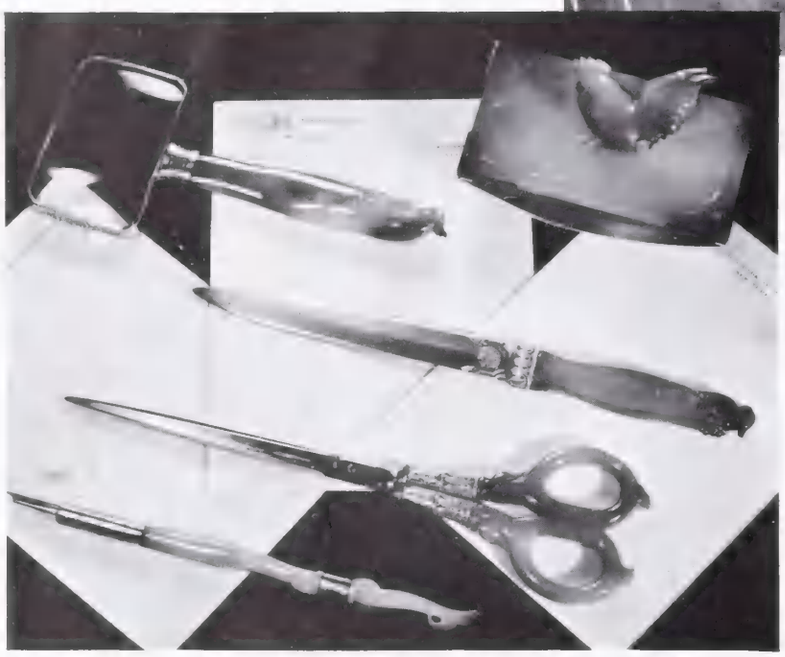
And now the closet. If the room holds no dresser, and a charming guest room should have the air of a sitting room as far as possible, there will be drawers built into the closet. She looks to see that the drawer linings are fresh. Her eagle eye takes in the hanger situation. There must be plenty of them, padded ones for evening dresses, man's hangers with a bar for trousers, skirt hangers, hat stands, shoe racks, adjustable shoe trees, a shoe cleaning kit. She takes luggage racks out of the closet and disposes them about the room where they'll be most useful.

The perfect hostess pecks into the inkwell to see that it is filled. Notes automatically that (*Continued on page* 67)

SETTING FOR LETTERS



ACCESSORIES—MOSTLY MASCULINE



ACCESSORIES—MOSTLY FEMININE



DESK FOR A CHILD

EVER since you carved your initials in your desk at school, you have spent a certain number of hours a year, a certain segment of your life sitting at a desk, writing. Desks and the things which go on them should foster your mood when you take your pen in hand or strike up your typewriter. That there are vast differences between desks the pictures on these pages prove graphically. The accessories for a modern Madame de Sévigné, for instance, are fantastically carved, magnificent carnelian from Yamanaka, on a field of Eaton paper. Above them to the right are sturdy and handsome leather pieces for a man (many women would love them, too) from Rena Rosenthal. Below, a desk for a child has sentinel soldiers on the cubbyhole drawers. From Childhood. The opposite page has on it a sturdy walnut desk for a man, with chromium handles. Modernage. The desk set, Rena Rosenthal's, is walnut and chromium, the paper by Crane. For the lady of the house, a mahogany Sheraton sofa-table with a red leather top makes a gracious desk. This and the bleached mahogany Sheraton desk with a tambour front, for a young girl, are W. and J. Sloane's. The guest room or sun porch desk, white wood and tin with a terry cloth cushion on the bench, is Ruth Berlin's. The dark blue paper is Crane's. There is also a desk pad to match the desk. A blotter, the shirting blue of the paper, slips under wire ends which repeat the fretwork of the bench.



ARY

DESK FOR A MAN



DESK FOR A LADY



DESK FOR A YOUNG GIRL



DESK FOR A GUEST

Choose a desk which fits both you and the decorative scheme of your room most perfectly

OPEN DAYS

by MRS. JAY CLARK, JR.

A first lesson in the technique of visiting gardens

IF you have ever joined the throng which flocks to gardens on "open days" you may wonder whether anyone has come to benefit from what he sees. For you will remember the happy egoist who seized this golden opportunity to talk exclusively about her own garden. Or the somnambulist who sauntered on, babbling of everything but what she saw. You will recall the eternal note-taker, furiously scribbling observations you are sure will never be referred to again. And you will not forget the pompous bore who discoursed on species, cultivation, pests, habits of growth in unending stream.

Yet there is a technique in visiting gardens, despite these witnesses to the contrary. Some have it. They are the real gardeners who come eagerly, hoping to find glinting suggestions from which they may profit. Look for them at the rear of the milling throng, their eyes open, their lips firmly closed. Their very silence proclaims their knowledge and their interest. For them the day is rare.

The technique they use is worth following. It is simple, and consists merely in a few easy methods of procedure which insure their seeing those parts of the garden which are their particular interest, and then filling in the remainder of their visit with the rest observed in less detail. For they cannot see and retain everything, they know. Better to concentrate on those matters from which personal profit in their own gardens will be greatest. With that general basis of operation they are ready to proceed efficiently about the grounds. The mind, they know, must be alert with curiosity, the flower eye keen, and the memory taught not only to receive the impression but to retain it. Some use notebooks, but when they do the pages are never cluttered with random jottings. Many make a practice of putting headings at the top of a page—"perennials," "water," "shade plantings," etc.—and notes pertaining to these features are classified. When they are gone over months later they do not represent a jumble of meaningless items.

Not all, of course, are interested in the same aspects of the garden. Your own notebook will stress those matters which concern you most at home. But there are half a dozen general headings which may be set down as covering most interests. And an explanation of how to look for these may be a help when next you tal advantage of an open day.

Water. The use of water in the gard is something which can never be t closely observed. With pools, notice ho they are worked into the scheme as feature or accent, a means of growi aquatic plants, or a quiet center to refle surrounding growths. The right use copings and their equivalents will take new meanings as you observe ther Smooth surfaces to accompany formalit irregular stones in simulation of natur water flush with a grassy edge as a su gestion of dark, mysterious depths. Th color of the pool should be noted, to and appraised in the light of practicalit Sky blue interiors remain clean and allu ing only in dustless air and far from lea dropping trees. Light colors diminis size. Dark, unfathomable waters may b created by even shallow depths ov dusky linings.

Even though you have no inclinatio to put an intricate system of piping your own garden to provide runnin water, study those you see. There ma come a time (*Continued on page* 6



WHEN YOU VISIT GARDENS

Don't wander aimlessly: know what you want to see in advance.

Open days are your golden opportunity to take notes on shaded locations and plantings.

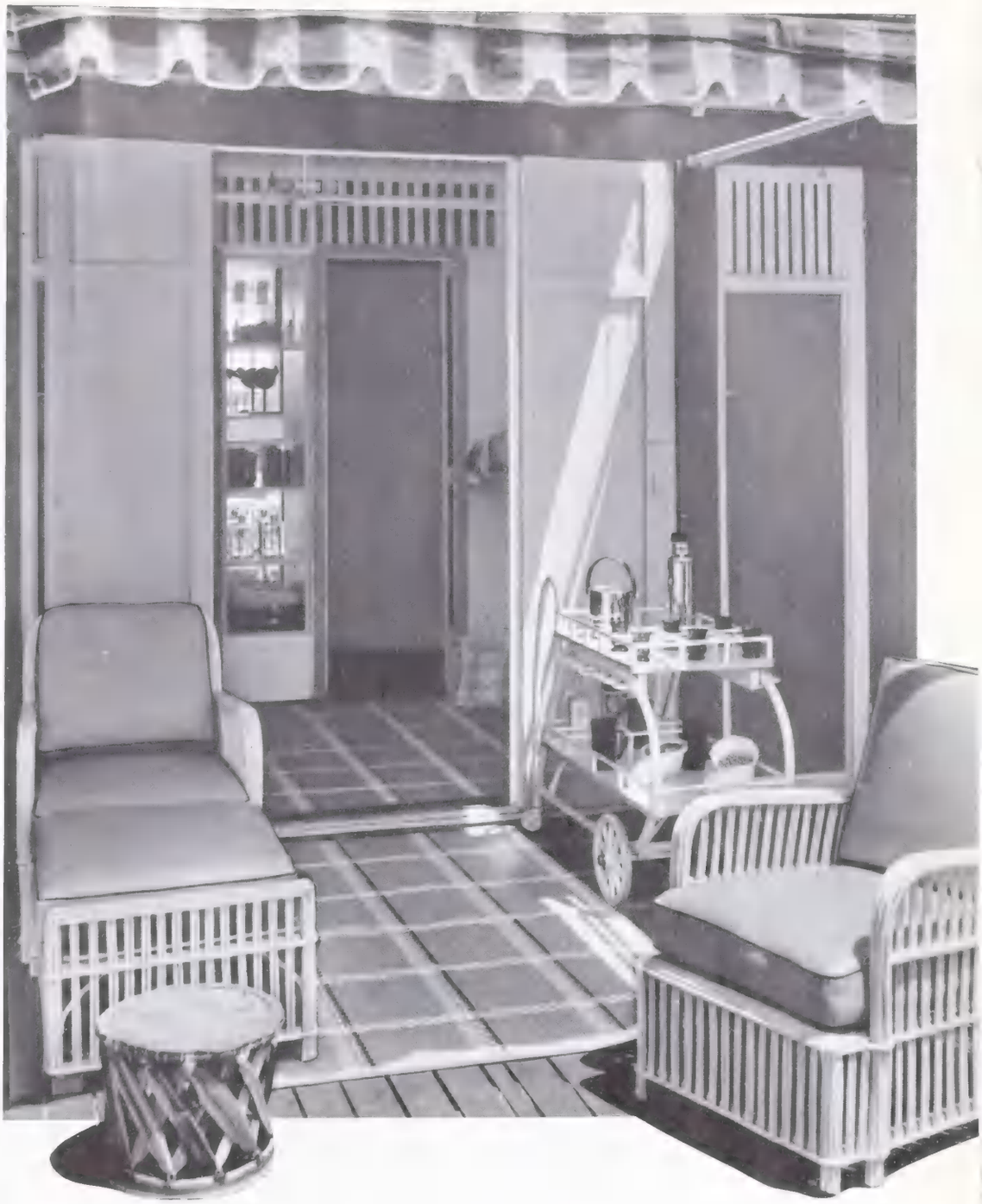
Observe new color combinations. But remember that your own blooms may not come at the same time.

Study the inclosures. Whether they are shrubs and trees or fences, notice their harmony with the scene.

Don't be afraid to ask questions: the real gardener's greatest enjoyment is sharing information.

Use a notebook intelligently, classifying the notes you make under proper headings.

Cabaña



own. Yellow. White. Top color com-
on for the beach. Ceiling: yellow.
: white. Waite rug: brown, white,
Debski bar wagon: yellow, white. On
ocktail accessories from Altman and
big white shells from Pitt Petri. The
hailed from Mexico via Fred Leighton.
ne lower picture you see how Gleb
anoff's yellow rope is wound round the
of the inner bath house. The open
s hold decorative bits and decanters
Altman, which also supplied the
zine rack. Another of the white shells,
oden cigarette box and a chromium
Pitt Petri. Chair at right, by Debski.

A model cabaña at the Atlantic

Beach Club in Long Island was

decorated by Mrs. Dodd, Inc.



NORMAN ■ CARY

PLEASE TELL ME

Conducted by ETHEL B. POWER

Each month this page answers questions of home owners who write our Readers' Service Department

QUESTION 322: *Is brick a good material for a small inexpensive house to be built in a district where termites are a serious menace?*

ANSWER: Yes, indeed; but do not expect the simple fact of using brick to eliminate all danger from termites. Foundation walls must be well built of good poured concrete or of masonry well laid up with good mortar, for termites can burrow through poor mortar or lean (porous) concrete. Mortar to be effective against them should be rich in cement for both foundations and walls. Because the termites feed on wood and seek it out, keep all wood at least 18" above the ground and be sure all pieces of wood and wood chips are cleaned up and carted away from cellar floor and around foundation walls before back filling or grading is done. If there are wood floor joists use metal shields projecting from the inside of the cellar walls. Use shields, too, on all pipes having connection with the ground, whether the pipes run up inside or outside the building. These precautions taken at the time of building have proved themselves to be the best preventive measures against termites.

QUESTION 323: *The hardwood boards of my floor are either too short or were not properly fitted together, for they squeak. Also in places they are loose. Cannot some kind of filler be used in those spots where squeaks occur and so avoid taking up the floor?*

Answer: Squeaks in floors are due not to cracks between boards but to loose boards. More often than not it is the subflooring which causes the trouble and not the finish floor. Standard boards of 25/32" thickness up to 6" wide should be nailed with at least two (wider ones with at least three or more) eightpenny nails at every joist. Standard 13/16" thick oak finish flooring should be nailed with eightpenny steel-cut light flooring nails set not over 16" apart. For thinner floors smaller nails are used but are set nearer together. Most finish floors are blind nailed. Therefore if you wish to remedy the situation the best method is to take up the finish floor, thoroughly nail down the subfloor and relay the finish floor. An expert workman, however, can sometimes eliminate squeaks by nailing or screwing the finish floor in place. Heads of such nails should be countersunk and covered with wood plugs glued in and treated to match the floor.

QUESTION 324: *The floors of our year-round country house are best grade quartered oak and, although originally shellacked and waxed, are now practically without finish. Can you recommend any finish that will not be marred seriously by water and not be too easily destroyed under the hard use given it by our family of several active adults, two children and two dogs? Will you also tell me the best treatment for Tile-Tex floor and counters and for inlaid linoleum floors?*

ANSWER: I think an oil finish the best one for your oak floors. It requires good workmanship to build up a good oil finish, however, and I cannot advise you too strongly to have the work done by a company specializing in this kind of work. A water emulsion wax is probably the best finish for your linoleum. Some linoleum comes ready finished from the factory, however, and one should know the present finish before making recommendations. Over lacquer, for instance, new lacquer may be preferable to wax. One of the real advantages of Tile-Tex is that it does not require finish of any kind. Simply wash with cold water, using as small an amount of water as possible. Neither resilient floors nor hard wood floors should be washed mor frequently than absolutely necessary.

QUESTION 325: *What do you think of hav ing two 24" square brick piers 48" hig and a wrought iron gate 36" high at th entrance to the driveway of my suburba house? Should I dig more than 24" fo the foundations?*

ANSWER: Piers and gates rather presup pose extensive grounds, an opening throug a hedge or fence of some kind or a definit need of closing off a drive for privacy Under such conditions they are legitimate but on the average suburban lot of not to wide frontage they seem an affectation. should not use them except in conjunctio with a hedge or a fence. Their size wil depend upon the kind of fence or hedg they terminate. Their foundations shoul reach to a point below frost. If they ar used be sure that they are placed fa enough apart to permit the necessary swin of your car as it turns in from the street The distance should be considerably wide than the usual 8' driveway.

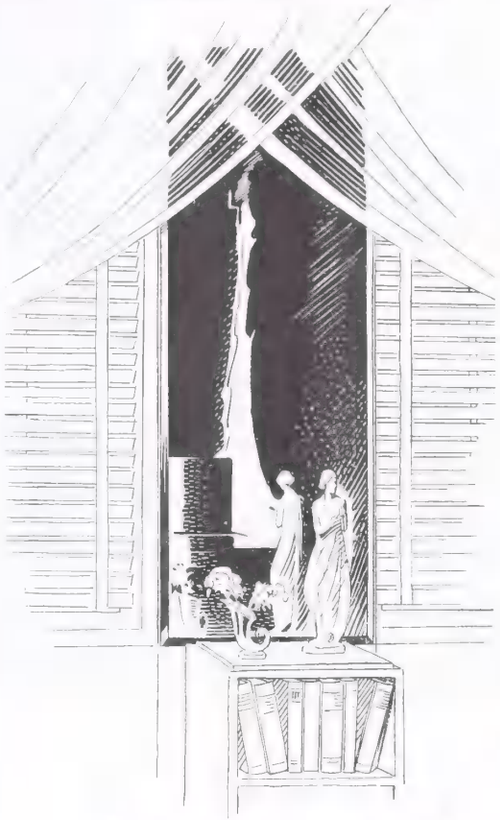
QUESTION 326: *Which would be mor economical and practical for a small bun galow built of local fieldstone, casemen or double hung windows?*

ANSWER: A wooden casement window may warp. If it does it is difficult to make weather-tight. For this reason steel case ments are superior. But steel must also b heavy enough not to warp, for once warped it, too, will not be weather-tight and the only remedy in this case is replace ment. To insure satisfaction with case ments, you are limited to a good heavy quality steel which is more expensive tha either wood casement or double hung Also unless you buy a type of casemen which comes all equipped with a screen you have a screening problem. Roll type screens, which solve the problem admirably are relatively expensive. Wood casemen screens which swing in are cheaper bu interfere with the curtains. Casement win dows which can be opened and shut with out disturbing the screens require specia hardware, which again adds to the expense Roller shades do not work well with case ments and special curtaining is apt to ad to the cost. The same degree of weather tightness, adequate screening and curtain ing can therefore be obtained with doubl hung windows at less expense than wit casements. On (*Continued on page* 68

GLASS INSPIRES YOU TO

do something different

re is something so fresh and invigorating about s that it is a constant challenge to your ingenuity. other medium of expression is quite as effective fting a home above the average and making it lightful place in which to live and entertain. As uilding material, glass is now e popular than ever, for exten- window areas are the dominant of the modern home. As a orative medium, it is equally in ue, for glass surfaces, both plain mirrored, are very much in evidence in almost every inviting interior that you see, often made doubly attractive by the striking colors in which L·O·F polished plate glass is now available. Libbey·Owens·Ford anticipated this marked emphasis on glass by improving its various flat glass products to a quality standard heretofore unknown in the industry. That is why it is well to make sure, whenever you let a glazing contract or buy a mirror, that the glass you get is the product of Libbey·Owens·Ford Glass Company, Toledo, Ohio.

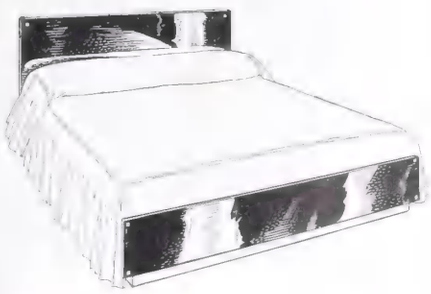




■ There are endless possibilities in casual tables that adopt glass as the basis of design.



■ An ingenious dressing room arrangement in which a wall panel swings open to expose a full length mirror. On the inside of the panel are drawers and glass enclosed shelves.



● Mirror panels between two windows create the illusion of one double size glazed surface.
● Mirror headboards for beds, either decorated or plain, are an unusually effective touch that lends a very superior air to the room.
● Mirror radiator covers are another relatively incidental use of the mirrored surface that gives a splendid result.

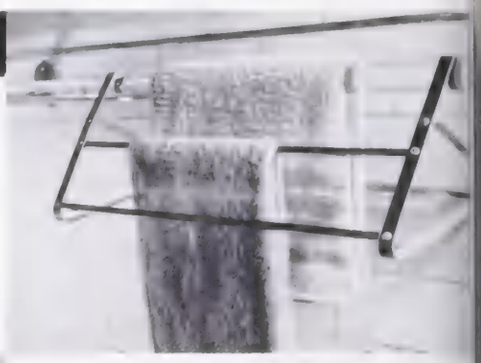


On this page are illustrated a few of the many ways in which to use glass in the home. Dozens more are shown in a new booklet which you may secure, free of charge, by writing to the company.

LIBBEY·OWENS·FORD
QUALITY GLASS

CONVENIENCES

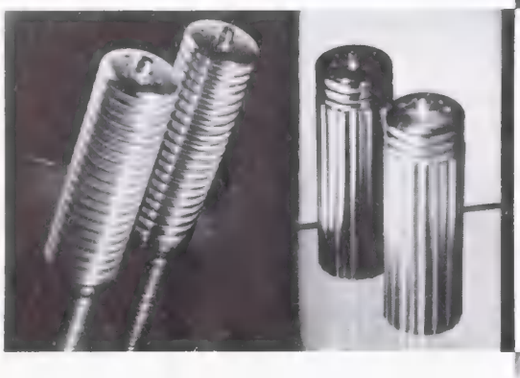
For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect





Wood table things continue to be headliners. Add to your list of wood things to buy: this sugar and creamer is a light natural finish. No maid can break them. Use them with pottery. They have the peasant look. . . . $4.95 for the pair

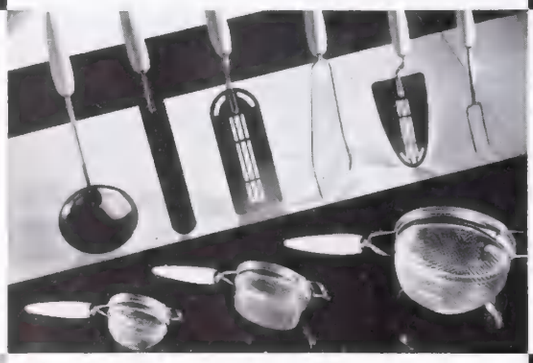
The annex towel rack gives you extra room for hanging guest towels, undies you've washed, or your youngest's incidental laundry. Comes in two lengths; eighteen inches, $2.25, and a 24 inch size which will cost you . . . $2.35



Old kitchen friends redesigned by Henry Dreyfus. They have attractive, practical handles in bright colors. Each of them costs ten cents, except for the ladle and the big bowl strainer. These are slightly more expensive . . . $.15 each



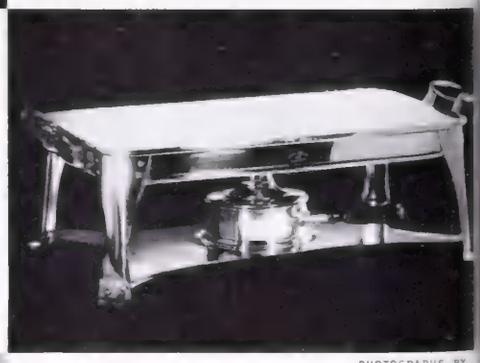
Here are new salt and pepper shakers, designed by Charles W. Ball. They are tall and slim and corrugated, as you see. Made of chromium, which looks particularly cheery on summertime tables. Smart for winter, too . . . $1 a pair



Here is Mercury, a clock which tells you hours, minutes, seconds and runs on electric current (alternating). It is of hand-rubbed walnut and aspen, costs $17.50. Others from $5.95 to $50. All have self-starters. All you do is set them

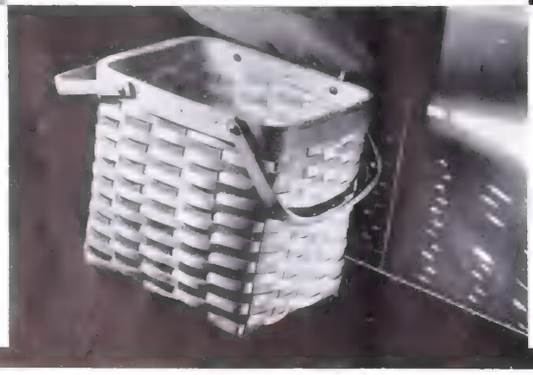


A reed picnic basket artfully designed so it will carry food, bottles or both. It has a cover, two handles, is light as a breeze. You could pack a horde of beer bottles in it, and it is decidedly sturdy. At an astoundingly low price . . . $1.25



PHOTOGRAPHS BY

In England with weather dedicated to vagaries, Dr. Curry's weather forecaster has sold by the peck. It's perfectly simple to work, and they say it is apt to be right. Grand for the country and for the country hostess. This costs $2



The copper hot plate, necessity and luxury for a hostess. Finished with a polish as bright as a brand new penny. With an alcohol lamp to match. All over measurements are eleven inches by seventeen. Complete $35



he SHORTER the DAY . . .

Perhaps you haven't noticed that the days are getting perceptibly horter. The days of tennis till 9 P. M. and golf at 4.30 A. M. are one for another year, for our friend, the sun, is returning to keep n important engagement at the Equator.

For us this means that the busiest season of the year is approaching. For paradoxically, the shorter the day, the more we seem to have o do in it.

First there is the difficult task of harnessing ourselves to an organized outine, after the lazy, carefree habits of summer. Then, after the hildren get back to school—whisk! off come the slip-covers, out ome the rugs and draperies you put away last spring, redolent of edar and moth balls. Alas, all of these things are not going to look uite right to you. You'll discover that you just can't stand the urtains in the living room another season—and the upholstery is eally a sight. Then you'll remember that you planned to buy new urniture, redecorate the bedrooms, build a playroom in the sunny nd of the cellar . . .

Don't let the shorter days take you unawares. These are major moves nd require careful planning—August is not too soon. HOUSE BEAUTIFUL as been thinking along these lines for many months, and this and orthcoming issues will be full of stimulating articles to help you in our fall renovations. We can't feature every subject, of course, ut we shall be glad to help you in specific problems if you will just ell us about them—on a postal if there's room.

HOUSE BEAUTIFUL

72 MADISON AVENUE, NEW YORK CITY

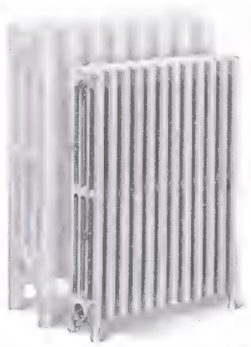
A Slenderized Radiator that takes up ONE-THIRD less room

IT TAKES up one-third less room than other cast iron radiators, and still gives you just as much heat.

It is so narrow it can even be placed in a recess under your windows, and still not extend into the room.

It is particularly good-looking. Has clean-cut attractive lines and is unusually smooth.

To give you some idea how narrow these Burnham Slenderized Radiators really are, they are but little wider than the length of your index finger. Another point distinctly in their favor is they set up high off the floor, making cleaning under them easy. Cost no more than other radiators.



It takes up one-third less room and gives just as much heat.

Get the Truth

Send for booklet entitled "Home Heating Helps Fold In a Friendly Way". Get the facts. See for yourself.

Burnham Boiler Corporation

IRVINGTON, NEW YORK

Representatives in All Principal Cities of the United States and Canada



Tell us what booklets reviewed on this page interest you and we will have them sent promptly. Address: House Beautiful Trade Service Bureau, 572 Madison Avenue, New York City

Building and Equipment

LIGHTNING PROTECTION explains how your home may be made safe from the fire hazard of lightning. There are photographs showing the difference between the old lightning rods and the new concealed West Dodd type. Accompanying this booklet is another which gives valuable information on causes of fires and what to do to control and check them. WEST DODD LIGHTNING CONDUCTOR CORP., GOSHEN, IND.

RID OF IT—Down the Chute of The Donley Incinerator. This booklet describes the advantages and efficiency of the incinerator method for disposing of refuse. Instructions are given to architects and builders for installing this system together with data on the cost of installation. THE DONLEY BROTHERS CO., CLEVELAND, OHIO.

CLASSIC CEILINGS. This booklet tells how to use Upson Products for creating new and attractive ceilings and walls at a low cost and with less trouble than would be required for replastering. A number of interiors are illustrated showing the use of these materials throughout the house. THE UPSON CO., LOCKPORT, N. Y.

WHY CLIMB STAIRS? In this booklet you will find complete data about an automatic home elevator that can be operated from the lighting circuit, is inexpensive to install, easy to operate and recommended as entirely safe under all circumstances. THE SHEPARD ELEVATOR CO., CINCINNATI, OHIO.

Windows

HOLFORD CASEMENTS AND COTSWOLD CASEMENTS are two brochures on casement windows, with detailed information on their installation and hardware to be used with each type. There is a special section devoted to types recommended for low-cost housing projects; for prefabricated houses and others. HOPE'S WINDOWS, INC., JAMESTOWN, N. Y.

BETTER WINDOWS is a booklet that should interest everyone who is contemplating building or remodeling. It tells of the research and craftsmanship that has made possible the Kawneer Sealair Windows which are compact and attractive, dustproof, rattleproof, weatherproof, easily installed and maintained at low cost. THE KAWNEER COMPANY, NILES, MICH.

Awnings

SELECTING THE RIGHT AWNING. This booklet illustrates different types of homes and the awnings best suited to them. Much thought has been given to color, line and fabric effects in relation to landscape and architecture. Lawn and terrace shade designs are also illustrated. Special designs of awnings and other shades will be created to suit particular needs. OTIS CO., NEW YORK.

Heating, Air Conditioning

INVISIBLE WARMTH is a booklet illustrating the use, in various rooms of the house, of Aero Convector, a device designed to replace column radiators where space is at a premium. An accompanying leaflet illustrates the newly designed Oil-O-Matic in a jacket styled by Lurelle Guild. NATIONAL RADIATOR CORP., JOHNSTOWN, PA.

THE TREND IN SUMMER AIR CONDITIONING, an illustrated booklet, tells the story of the new principle in summer air conditioning practice—dehumidifying and cooling by separate and independent operations. There is a description of the Bryant Silica Gel Dehumidifying equipment and its usefulness for industrial and private needs. THE BRYANT HEATER CO., CLEVELAND, OHIO.

Garage Doors

WHY DO IT THE STONE AGE WAY? This booklet illustrates and discusses familiar difficulties with garage doors and shows how they may be avoided with easily installed Tip-Top door hardware. It converts your present doors into an upward-acting door. THE KINNEAR MFG. CO., COLUMBUS, OHIO.

Rugs, Wall Paper and Fabrics

THE TRU-TONE CARPET BOOK discusses, in a highly interesting style, the use of broadloom carpet in decoration. The illustrations of room settings are in color. There is a color chart of the shades in which broadloom is available. There are chapters on color harmonies, care of carpets, removal of stains and hints on purchasing. ALEXANDER SMITH & SONS CARPET CO., NEW YORK.

WALLPAPER BACKGROUNDS FOR GRACIOUS LIVING contains six samples selected from a new group of Thibaut designs called "Designs of Today." All of these wall papers are washable and light-tested. The colors and patterns are in harmony with the furnishings of today. RICHARD E. THIBAUT, INC., NEW YORK.

MAN-MADE HIDE-LIKE LEATHERWOVE is a folder describing a fabric for upholstery and wall covering, hide-like in texture. It comes in practically any color, weight, grain and finish, fifty inches wide. It is a Goodall-Sanford product, durable, waterproof, easy to handle and easier to keep clean. L. C. CHASE & CO., INC., NEW YORK.

Silver

THE CROWD COMES TO OUR HOUSE is a brochure on the art of perfect entertaining. There are special menus and recipes given for different kinds of parties, with the correct silver service for each and suggestions for table settings in Alvin Sterling Silver. The brochure costs 10c. THE ALVIN CORP., PROVIDENCE, R. I.

Gardens

DREER'S SEEDS, PLANTS, BULBS for summer pl gives an exceedingly generous assortment to from for 1935. In addition to the flowers, ther selection of vegetables for late planting wi latest planting date given for each group. The also several pages of fascinating garden too gadgets. HENRY A. DREER, PHILADELPHIA, PA.

MAX SCHLING SEEDSMEN'S new booklet of bulbs is available. Endless varieties are offe attractive prices on orders placed before Augu Two parrot Tulips, Fantasy and Gadela featured. MAX SCHLING SEEDSMEN, INC., NEW

NU-GROW SEDGE PEAT, how to use it and w does are discussed in a little booklet that s interest all gardeners. This helpful gardening uct is for general garden use, and is esp recommended for lawns. AMERICAN SEDGE PEA COLUMBUS, OHIO.

Glass Inclosures

GLASS INCLOSURES for sunshine rooms, garden children's play places, bird and fish rooms servatories, glass gardens—all are discusse illustrated in this friendly booklet published oldest builders and designers of glass inclosu the country. LORD AND BURNHAM CO., IRVI N. Y.

Kitchens and Bathrooms

PERSONALITY BATHROOMS AND CHARACTER KI is a booklet of bathroom and kitchen designs c with Carrara Structural Glass. From it you w innumerable suggestions for color schemes, ar ments and convenience nooks for your kitche bathroom remodeling or building. PITTSBURGH GLASS COMPANY, PITTSBURGH, PA.

FOR YOUR CLOSETS AND BATHROOMS is an illus booklet of closet and bathroom accessories ra from the practical, everyday necessities to th intriguing of gadgets. Many of these, incide will be the answer to "what to bring your we hostess" if you can resist keeping them for yo HAMMACHER, SCHLEMMER, NEW YORK.

Ranches

SANTA FÉ DUDE RANCH COUNTRY. This bookle cerns itself primarily with the dude ranches o Mexico and Arizona, but touches on some in ern Colorado and California. It is profusely trated with ranch scenes and views of the Sout It contains real information on what to wear, to do and how to get to these dude ranch there is a special supplement that gives infor on rates at various ranches which should be h in planning your trip. SANTA FÉ SYSTEM CHICAGO, ILL.

Good Buys of the Month

As Shown on Pages 38 and 39

1: *E. R. Widman copper valard:* McCutcheon, New York. *wallpaper:* Wolf Bros. Wall ew York; Norfolk Stores, Bosnbel Bros., Pittsburgh; War- Chicago; Cadillac Wallpaper oit; D. Leon Hardt Co., San ; A. J. Ruhlman, Los Angeles. *"Illusion" fabric shower currd* and Taylor, New York; Marsh, Boston; J. L. Hudson, City of Paris, San Francisco; Los Angeles. *The Nixon Hall* wis and Conger, New York; evens, Chicago; Tuttle and troit; Field Schlick, St. Paul; bbins, Colorado Springs. *Sybil in basket:* W. and J. Sloane, rk. *Gotham Carpet Co. rug:* bb Wilson, New York; Brett, d Hartwell, Boston; Rachel Pittsburgh; Cornelia Couger, Olga Epstein, San Francisco; zene B. Fatman, Los Angeles.

2: *Sybil Wilson mirror paint*ltman, New York. *Mary Ryan amper and basket:* W. and J. New York; R. H. Stearns Co., David Zork, Chicago; Bleazoit; Barker Bros., Los Angeles. *ch and Warren Greek key d hand-blocked marble paper:* J. Sloane, New York; Roach ven, Boston; Joseph Horne, h: Watson and Boaler, Chi- L. Hudson, Detroit; Rorimer Cleveland; Warfield Shops, St. V. and J. Sloane, San Fran- W. Stockwell, Los Angeles. *indemann milk glass bottles:* J. Sloane, New York, exclu- *otham Sof-Tred rug:* McMil- New York; Bell and Fletcher, Helen M. Beatty, Pittsburgh; E. S. Hunn, Chicago; Feitzel oit; George Bierce, Cleveland; op, St. Louis; Dorothy True Francisco.

3: *Norton-Bolender metal ham*and J. Sloane, New York; R. ns, Boston; Kaufmann, Pitts- Marshall Field and Co., Chi- L. Hudson, Detroit; Halle ., Cleveland; Scruggs-Vander- ney Co., St. Louis; S. and G. an Francisco; J. W. Robinson Angeles.

Number 4: *Sybil Wilson cleanser, cotton and tissue boxes:* Blue Parrot, Evanston, Ill.; Ethel Campbell, White Plains, New York; Virginia Aiken, Greenwich. *Norton-Bolender basket:* at the same shops as the hamper.

Number 5: *Katzenbach and Warren border and wall paper:* Same shops as those listed under Number 2. *Joseph Kaplan Celanese taffeta shower curtain:* Gimbel Bros., New York; Jordan, Marsh, Boston; Joseph Horne, Pittsburgh; The Davis Co., Chicago; J. L. Hudson, Detroit; May Co., Cleveland; Scruggs-Vandervoort-Barney, St. Louis, Raphael Weill, San Francisco; Bullock's, Los Angeles; Rich's, Atlanta. *Hugo Blumenthal mirror dresser:* Hammacher Schlemmer, New York; Marshall Field, Chicago; Wm. Taylor Son and Co., Cleveland; Stix, Baer and Fuller, St. Louis, Raphael Weill and Co., San Francisco; Bullock's, Los Angeles. *Hugo Blumenthal mirror vanity:* Lewis and Conger, New York; Marshall Field, Chicago; J. L. Hudson, Detroit; Wm. Taylor Son and Co., Cleveland; Scruggs-Vandervoort-Barney, St. Louis; J. W. Robinson, Los Angeles. *W. E. Lindemann china bottles:* W. and J. Sloane, New York; R. H. Stearns, Boston; Kaufmann, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; Halle Bros., Cleveland; Bullock's, Los Angeles. *Sybil Wilson tôle cleansing tissue box:* W. and J. Sloane, New York; R. H. Stearns, Boston; Kaufmann, Pittsburgh; Blue Parrot, Evanston, Ill.; Bleazby's, Detroit. *Basket with urn:* W. and J. Sloane, New York. *Mary Ryan white basket:* W. and J. Sloane, New York; R. H. Stearns, Boston; Joseph Horne, Pittsburgh; J. L. Hudson, Detroit.

Number 6: *Calloway Mills rug:* Lord and Taylor, New York; Jordan, Marsh, Boston; C. A. Rowell, Philadelphia; McCreery and Co., Pittsburgh; Miller and Rhoads, Richmond; Hutzler Bros. Co., Baltimore. *Martex "Riviera" towel:* Stern Bros., New York; Marshall Field, Chicago; Woodward and Lothrop, Washington, D. C. *Cannon towel:* Stern Bros., New York; Mandel Bros., Chicago; Barker Bros., Los Angeles, Strawbridge and Clothier, Philadelphia. *Gleb Bourianoff hand-tied rope:* Mrs. Dodd, New York; Bullock's, Los Angeles.

Clambake

Continued From Page 23

op, and so on down. We are to frown on this as precious. nd, as our Bostonian reminds clams, are the heart and soul eal. They should be eaten be- er and with everything else. ould be eaten in astounding by people whose appetites have ipped to a high point by a the ocean. Of course lobster b to have, but it cannot be so gargantuan a manner as ns. Corn and potatoes are the mpanions for clams.

or two about the clambake in ures. This was held at Smithong Island, and fell into the heresy. But the chicken was cooked to such a tenderness that it practically fell apart in our hands. It was eaten with the hands, too, which made it all the better. Corn, alas, was not then in season. But there were sweet and white potatoes. A few hardshell clams were introduced for their ability to flavor the whole bake. They were exceedingly tough, and not worth eating. But in their shells the butter was heated. The stones used were smaller than the ones described above, because they were readily available. Incidentally, they heat faster than the large ones. When the bake had been covered with the tarpaulin, it was closed with a layer of sand, cooked for an hour and a half. After this it was opened amidst cheers from House Beautiful's editorial staff and eaten with gusto.

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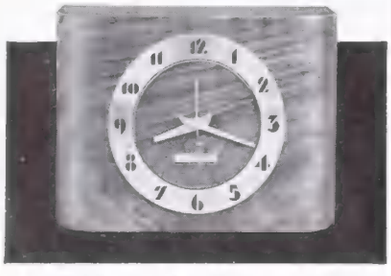
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SETH THOMAS

MAKERS OF FINE CLOCKS FOR MORE THAN A CENTURY

Colchicums—An Autumn Pageant

CONTINUED FROM PAGE 26

in Southern France, North Spain, and Portugal; and, moving northwards, in the Alpine pastures of Switzerland, in South Germany, and in France, near the Meuse. Finally they are delightfully reported in England as plentiful in some parts of Gloucestershire, in Wiltshire and in Norfolk. To anyone wishing more particulars I refer to the one classic on the subject, "A Handbook of Crocus and Colchicum," by Mr. E. M. Bowles.

NOW, AS TO their different varieties. There are five main types, all lovely and desirable, all with marked differences. Here they are:

1. *Autumnale:* It is the best known: people will grow it who grow no other kind, and yet it is the least desirable. It is a rosy lilac, a nice little thing, but "nothing," as the girls say, "to write home about." The group includes, in addition to the type:

album, free blooming and later.
atropurpureum, pale purple at first, but changing to a very deep reddish-purple color.
album plenum, later still, and lasting the longest.
roseum plenum, latest of all.

The second great group is:

2. *Speciosum:* The handsomest of the species, and the claimant to the title of the most beautiful of all autumn flowers. The petals are four inches long, by three in width sometimes; they have generally a slight twist, and are set at an angle of 45 degrees from the stem when fully expanded. The flowers stand on tubes a foot in length. About four inches of the tube is below the ground, but may carefully be pulled up unbroken, so that as cut flowers they have a perfect balance and grace. Growing in a clump in the late sunlight they take your breath with their beauty. There are varieties here, too:

rubrum, redder than the type.
album, white and later, globular in shape, and a most ravishing flower. A tall late form has originated in our garden, also globular in shape, and we think it very handsome. All these forms of *speciosum* have a flat, glossy, light green and smooth leaf.

The third group is:

3. *Bornmuelleri*, which is scarcely less beautiful than *speciosum*, equally large, globular in shape like a great closed tulip, but to be distinguished from the globular forms of *speciosum* by its distinctly ribbed leaves. It is one of the very earliest Colchicums, and precious therefore. These two flowers, *speciosum* and *Bornmuelleri*, everyone should have.

4. *Variegatum:* This is a flower minutely checkered or tesselated, like a fine old-fashioned dimity. It is smaller than the two varieties above described, and rather frail, dying out gradually from the garden. Agrippinum is like it, not so distinctly checkered, but easier to "do," and most of us therefore content ourselves with it. It blooms earlier and has longer tubes than *variegatum*.

5. Finally I come to the greatest of all for beauty, *the Van Tubergen hybrids*, produced by the great Dutch firm whose name has become associated with bulb culture the world over. These hybrids, taken as a group, are considered by many the most beautiful Colchicums in existence, and in every way desirable. In the early group is Autumn Queen, a tesselated form beginning with us to bloom about September 10. A little later are Premier and Princess Astrid; and latest of all, the Giant, a superb thing worthy of a better name. The double Water Lily, expensive and frail, is nevertheless marvelous when cut and floated on water in a bowl: Lilac Wonder is marked in our garden notebook with extra emphasis for loveliness and bloom.

THEY LAST LONG in the garden, four to six weeks always. A cool open autumn extends even this time and we have them from the end of August to mid-November. We have named their succession our Pageant of Autumn, and delight in each as the series files by:

FIRST, *Bornmuelleri*, an early form that we have of *speciosum*, and *autumnale*, and *autumnale album;* then later the beautiful *speciosum album* that I have described, and our tall late form of *speciosum*, a sport from the type; later still *autumnale album plenum*, and latest of all *autumnale roseum plenum*, facing the snows of November and generally in our climate of central New York frozen before it expands its buds. In last year's mild autumn it opened its mauve pink double flowers fully for us for the first time.

COLCHICUMS HAVE BEEN given strange names. They have been called "Filius Ante Patrem," the Son before the Father, because the seed matures in July, while the flowers do not appear until September or October, so that the plant produces the impression of maturing its seed before it blooms. The seed is, of course, from the flowers of the previous year. The ovary is at the lower end of the flower tube below the ground, and only those who have tried to hybrid-

ize these flowers under this p
difficulty, and to gather the
seed the following summer
scatters all over the ground, w
appreciate the perversity of th
Then, too, the corms in autu
often flower without earth or w
Bowles reports a gay show of fl
a cottage window in Cornwall,
by corms laid in a row on the
ledge. Flowering without ear
times, and without leaves alwa
have earned for themselves their
country name of Naked Boys.

AS COMPLETE PLANTS, you s
leave much to be desired, but a
particularly as cut flowers, they
their season, incomparable. Their
and ivories glow into warmer b
artificial light; their delicacy
more ethereal in a bronze co
floated on water, particularly the
or in a glass vase with the wild
hair Fern of the woods, they
with any Orchid. As gifts, too,
very special: they are almost su
to be duplicated.

BUT WHY ARE they never dup
Why are they not more grown?
admitted already that as plan
are poor. Their leaves, though l
are coarse, and need space to
then they collapse and yellow,
the good of the plant should
"tidied up" until matured; a
flowers, when they do appear, ra
heavenly heads perfectly bare f
ground. They are a little hard
too; not all nurserymen carry
and the foreign permit for in
them takes time and thought. B
all these objections are not enou
true reason that they are not
gardens of all of us, making Se
and October and sometimes
November lovely, is—to quote D
son—"ignorance, Madam, pure
ance." They simply are not kno

THE WAY TO manage them, n
their defects and enjoy them to
is to grow them frankly as is g
them, in what our English frien
the reserve garden, in ground de
to them alone. Set the corms
deep, the tip three inches or so
the surface of the soil, keep th
from weeds, and divide and
them every three years, and you
richly rewarded. Take your frien
to them and show them growing
should be grown: believe me
friends will come again. You
lucky if they do not bring baske

Those Small Bulbs

CONTINUED FROM PAGE 49

Violets. It needs a swift drying out after blooming. Then, if planted high and dry outside, it will stubbornly push up its flowers next year before spring actually arrives. For the connoisseur there is another tiny iris—*I. persica*—with a white and cool green beauty, accented with dark fleckings. It blooms still earlier. In a dry sandy soil it, too, quickly establishes itself outdoors.

WHEN BROUGHT IN for forcing at the turn of the year the exquisite green-blue flower stalks of the little *Hyacinthus azureus*, listed often as *Muscari azureus*, will start to push up by the middle of January. For fully three weeks they follow in a gay flowering of pyramidal stalks. Deeply purple are the heavier spikes of *M. armeniacum*, which need a somewhat more delayed forcing if handsome foliage is to be developed. Of the same small form, but with widespread, airy grace, are the white-centered blossoms of the blue *Chionodoxa luciliæ*. Its foliage is of a red tone, like the wild wood gre
early spring.

IN FEBRUARY, *Scilla sibirica* pus
a succession of pendent bells
most brilliant indigo blue. With
that keeps pace with floweri
make a handsome bowl of bloom
as though somewhat surprised
this indoor growing, the winter A
eranthis, begins to reach towa
light with long wiry stems, al
outside its growth is snugly sq

aves, though, are just as hand- glossy green, and its flowers as yellow. When planted close it makes a pan of odd beauty, ast to other indoor foliage.

HE LAST of February and all March these miniature bulbs d their loveliness in a swift n. Even without others of their e little Daffodils and Narcissus emselves satisfy the gardener's for spring. They reach their wering if left in the cold-frame until late January, and are loped very cool. The tiny Jon- ids, *campernelle*, in both single le form, are lovely for their ir fragrance and their slender foliage. The real enthusiast npt to force the exquisite white s or some of its hybrids, like vith recurving petals and two tiny trumpets swinging from n. But gardeners without a nch can easily entice the min- lphur white trumpet heads of Milner, or J. B. Camm, with rianth and cream trumpet of arger size. Even the tiny nar- e *Bulbocodium*, which are gen- ed for the rock garden, will o a very tardy forcing. At this , the Spanish Squills with le range of pink, white and es and sturdier form can be into flowering. Later they will ome shady position.

CHENALIAS OR Cape Cowslips, lks of pendulous flowers that ed somewhat like both Hya- d Lily-of-the-Valley, belong to s of small bulbs which is not over outside, but requires a iod of very cool development These Lachenalias are a strange of colors. *L. pendula superba* rre January bloomer of orange green and purple tips. *L.* which blooms in March, is a yellow and green markings. om seed as easily as Freesias the same culture, they are ow in even more unusual varie- seed specialists. The bulbs layer of sand beneath them, ion to the usual sandy loam ng. *Tritonia crocata*, another pring bloomer, needs this same elopment. Its foliage is grace- blade-like. Prince of Orange ght flame color, and Salmon nore subdued in salmon tones. autiful as cut flowers, when owly under full light, are the Gladiolus. Even when well- bulbs are used they are not p until November, in a light h prevents over-watering. The strain is of exquisite beauty flower heads on short wiry crimson color is offered in while true to its name Peach is lusciously pink. The Blush- e is white with crimson mark- lle The Bride is chastely white. and new strain is the Tecolote Gladiolus with more dainty These are still offered unnamed, gamut of colors.

MENT OF THESE bulbs to make of color with the container room decoration is easily n advance. Prepared bulb fiber, , makes it possible to plant at decorative containers without holes, and especially avoids nsy effect of clay pot and big jardinière when a large number are planted together. Hand-wrought, very deep metal trays will hide two or three common clay pots, and make possible a gay combination of flowers. Hand-carved, hinged Mexican boxes make unusual settings for the tinest of these bulbs, or gourds can be used, especially for fiber-grown bulbs which are so compactly transferred, without injury, if well watered in advance.

THIS PLANNING IS done as soon as the bulb catalogues are released this month. While they will offer many of these miniature bulbs, a few varieties are available only from specialists. After a season or two of this indoor flowering the experimental gardener will reach out for more difficult kinds to conquer. With them it will be a question of studying individual peculiarities, especially as to moisture and soil. But for these discussed a rich sandy loam enriched with some good fertilizer, especially prepared for indoor culture, is all that is necessary. The bulbs are planted about an inch and a half below the soil surface in low bulb pans. The same sized bulb of each type will make a pot of more even bloom than large and small ones together.

EARLY FALL IS the time to plant these spring bulbs for indoors. Development is the same as for the garden-grown specimens. A strong root system is the first essential and it must be made in a cool place that duplicates natural conditions. The easiest way, of course, is to start these potted bulbs in a dark but cool and airy cellar. Use prepared bulb fiber, which is a peat base incorporated with other growth-promoting ingredients. This method requires only an occasional inspection to see that the bulb fiber does not dry out and cause a "blind" growth. The bulbs are brought out of the dark when a healthy top growth appears and in about a week are placed very close to a sunny window in a well ventilated room of 55° to 60°. By this method both the hardy bulbs and those suited only for indoor growing may be handled from start to finish.

THE OTHER METHOD of developing root growth is by placing the potted bulbs in a cold-frame or deep pit outdoors, where they are subjected to normal growing conditions. This applies only to the hardy bulbs which can weather a winter in the garden. Even then, in order to avoid disastrous freezing, the pots are deeply imbedded in coal ashes and covered with peat moss, leaves or burlap. Moisture is supplied by rain. When a glass cover is added, as in a cold-frame, water is necessary only if insufficient moisture condenses. When the root system is established, as is seen when the pot is tapped free for inspection, it is time to bring these bulbs indoors for forcing. Their culture then follows that of the cellar-grown bulbs.

FORTUNATELY ALL THE hardy bulbs can be planted out after blooming indoors as soon as the weather permits in some suitable place in the border, and there they will establish themselves lustily. Water thoroughly before this transplanting, and do not separate the tangled roots. Their flowering will be a gay echo of their beauty indoors.

Photographs of the Gladiolus and Crocus are by Herman G. Cuthbert; those of the baby Narcissus are by Walter Beebe Wilder.

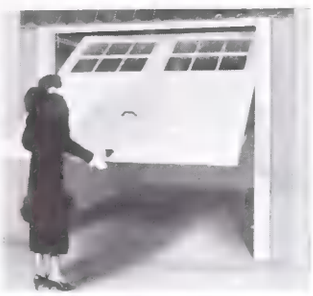
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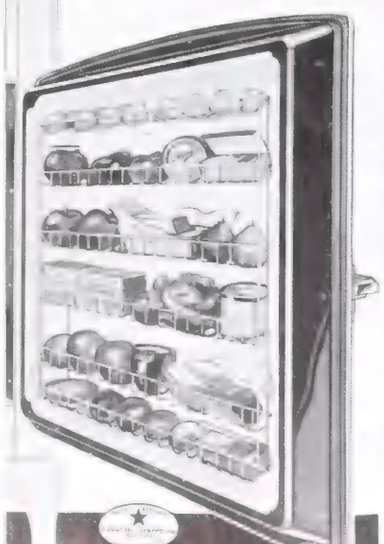
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What Makes the Extra Cost

CONTINUED FROM PAGE 40

explain fully the architect's intentions; sufficiently explicit to protect the client from substitutions. Substitutions and evasions on the part of the builder, however, are more apt to increase the cost of maintaining the house than of building it. On the other hand if specifications are too involved the contractor is frightened and may protect himself by an over-high estimate.

Sufficient time for the architect to carry the problem to its best solution will not only result in a better looking house: it will likewise result in one that is less expensive.

Economy in Design

Faults in the design of the house can be laid principally at the architect's door. Bad design is not only mentally disturbing; it is usually expensive. Of course it may happen that the client has a yen for the picturesque and against the architect's wish insists upon those "cute" effects for which the architect must ever after apologize. Because these mean broken up areas, space uneconomically used, complicated roof lines and the use of several kinds of material where one would do, they are a sure way to increase costs. On the other hand, the architect may be equally obstinate in his desire to try out his knowledge—a temptation yielded to mostly by the young architect. The best solution to a problem is the simple straightforward one. It is also least expensive.

But there are specific ways to save money in working out the design of a house. Every architect who responded to our letter had a number of these to offer, all proved by experience. Grouped together they are as follows:

1. *Waste space.* In the smaller house halls should be reduced to the minimum, being made only large enough to provide the necessary communication between rooms. Rooms must be related in size and design to use. Too large and badly planned rooms are wasteful.

2. *An unnecessary number of doors and windows.* A minimum of openings, still keeping free circulation, not only saves expense, it makes for better use of space. It is well to be reminded that every extra window, for instance, means another frame, sash, screen, shutter, more hardware, additional labor.

3. *Too many kinds of windows.* It is economical to use windows all of one size as far as possible.

4. *Stock details, moldings, windows, cabinets, etc.* Usually there is a decided saving in using stock instead of special designs. There are cases, however, if a mill is nearby, when it is just as cheap to have moldings specially cut.

5. *One chimney.* In the small house there should not be more than one chimney to take both heater and fireplace flues.

6. *One stairway.* Although a second stairway for the maid may be desirable if her room is on the second floor, it is hardly justified in a 7 or 8-room house. A simple stairway means less expensive framing. It is economical of space to run the basement stairs under those to the second floor.

7. *Segregation of plumbing.* Bathrooms back to back and over the kitchen mean only one soil stack and save run of supply and waste pipe.

8. *Regard for standard lengths of framing timbers.* Floor joists come in even foot lengths in multiples of two, i.e. 12', 14', etc. If these dimensions are kept in mind in planning room sizes labor of cutting is saved.

9. *Omission of cellar.* No cellar or only partial excavation undoubtedly saves money, although this is more true in localities where foundation walls do not have to go below frost. This economy, however, is obviated in some cities by the refusal of banks to make loans on houses without cellars.

10. *Simplicity.* The importance of relying upon proportion and color instead of ornament and elaboration of detail for effect was unanimously agreed upon. "Useless ornament is too often used to cover up bad design." "Have no applied decoration, make the necessary things do this work"—these are typical of the remarks on this point.

"Cute" effects waste space: irregularity of plan, elaborate ornament, two features when one would do, and similar evasions all make for expense as well as poor design.

Materials and Equipment

An obvious way to save expense is to select the less expensive materials. If the owner must choose between not building or making use of some of the less expensive materials, then he accepts the only possible decision. At this point he should also see that he will need an architect's help. An important difference between the house designed by the architect and one designed by the speculative builder lies in the judgment shown in making these selections.

The speculative builder will choose the expensive things that make a show and skimp on those that are unseen—the materials that lie sealed up in the walls and under the floors. The architect knows that he cannot afford to economize in the accepted practice of good construction, the quality of plumbing pipes, or in the strength of his substructure. He will insist upon quality construction and quality materials where they are important and will make his necessary savings in the finish and equipment that can more easily be replaced later. Bathroom fixtures, for instance, must be of good grade, but they do not have to be the most expensive in model or color. Heavy slate for the roof, an all-tiled bath or kitchen, cut stone, wrought-iron, complete air conditioning, however desirable, are not for the house costing under $15,000. Here is an opportunity for the architect to show his ability to design with the materials available within the budget.

Among the suggestions made for less expensive materials that may be effectively used are wall boards for walls in place of plaster. Wall boards have been used stupidly and heavy handedly. They will be used effectively when they are accepted for what they are and not made to look like plaster or wood paneling. If, however, plaster is desired a real saving can be made if it is given an integral coloring and used without further finish. This eliminates either paint or paper. Plaster so used all over the house for at least the first few years—later it can be painted or papered—will mean a distinct saving. Concrete for paving instead of bricks or tile, which being small units entai handling, is one suggestion; oil stop beading (the wood memb holds the bottom sash of the hung window in place) for de and baseboard; and stone for tion walls instead of concrete stone is abundantly available. C be saved in radiators if they inclosed, since inclosed ones mu larger size. Long runs of heatin can be avoided if the heater is c located. Another precaution to served in the selection of mate to choose those easily available

This list can be expanded. It intended to be complete; still les formula to be applied indiscrimin The determining of places where can be made is a nice proble settled by a conscientious archi intelligent client working togeth

Choose quality materials where count most; make them contri to good construction and not s

Economy in Labor

Whatever reduces labor will g reduce cost. This will be more apparent if the house is built on plus basis, that is, one in which time spent and materials used ar to the client plus a fee for t tractor's profit. If the house under contract, that is if an es figure is given by the contra which he can be held if no are made after the contract is there will still be a saving in l fussy details which call for workmanship are eliminated. corners in trim, diagonally la floors, elaborate finishes, and a details which call for the experi man and which directly contri the success of the larger house m to be eliminated in the smaller A contractor finding them ger specified will make allowances figuring, for he will suspect oth cacies which he may have ove in making his preliminary estim

Now a client will seldom l enough or sufficiently versed in th of specifications to detect such But the client can do two thin can first choose an architect w proved himself successful in l small houses and who has a rep also for building houses which exceed the owner's stated price. he can content himself with effects and not demand things th caught his fancy if his archite him they are not appropriate or his price limit.

A very important way in which chitect can save labor expense i cept the traditional methods of ing in the locality. This does no bad methods nor does it mean t architect should be complacen the contractor substitutes his id cornice, say, for the one shown plans. But a good contractor ha lished certain precedents in l which it is better to accept.

Simplicity in construction, elim tion of details calling for pr workmanship will save labor c

No one of the items listed abo way to save costs is tremendou

in itself. In a $12,000 to $15,000 55, for instance, might be saved se of wall board instead of plas- en one is spending $12,000 a 55 saving seems hardly worth ing. But if a similar sum can be ten different ways this amounts and $650 is more than 5 per the total. Looked at thus it be- assume importance. It will in ost cover the architect's fee. In it it might make the difference building or abandoning the en- terprise. And it is in the multiplication of just such small economies that the cost can be held down to the budget.

The following architects kindly supplied information to help in the preparation of this article: Gordon Allen, S. Merrell Clement, Evans, Moore & Woodbridge, Waldron Faulkner, Frost & Raymond, Howe, Manning & Almy, Francis Keally, Duncan Lee, Palmer & Lamdin, Harvey Stevenson & Eastman Studds, Royal Barry Wills, William Wilson Wurster.

Program for a Guest Room

CONTINUED FROM PAGE 53

plenty of notepaper, a phone addresses, a new pen, a sharp in eraser, clean blotter, stamps stamp box. She looks in the . There are books light, heavy ium, and one shelf is dedicated w of false books (seen in the f page 53. It is by Nixon Hall came from the Liberty Music t conceals a minute radio. The follow in the inspection of dern general. Two love birds wing on the right of page 53) on the sill. These are attached en wedges which can be thrust dow sashes to keep them from on gusty nights. Two more are es pins which will pin back with a predeliction to flap in From the New York Exchange ien's Work. There are Venetian anging in the windows to keep nraging rays of the rising sun at

FALLS on the incidental furni- ind the room. A magazine rack with this, not last month's es. A deep chair has a bench of it which transforms it into longue. There is a table. On it ctric fan. She turns this toward dow to make a cross draft. e more flowers. More matches. h trays. Inviting bibelots make n homelike.

THE LAST AND MOST dramatic scene rings down the curtain. She goes into the bathroom and studies its appointments. Plenty of towels on the racks, and an auxiliary supply on shelves. Wash cloths. Bath mats. A bunch of soap grapes which the guest will cut off and use as individual soap cakes, from W. and J. Sloane. A soap ball by Lester Gaba from Lord and Taylor to hang round the neck for showering (see page 53). A bathing cap. Paper bath slippers (ten cents a pair at Bloomingdale's Sundries counter). A washable terry cloth bathrobe from Léron. She opens the medicine kit. A little first aid kit is in perfect order. Beside it is a box of bamboo tooth brushes, so cheap that she can afford to supply them in bulk to her forgetful guests. Tooth powder and paste, sample sizes as sold at Woolworth's. Mouth wash. Cologne. Bath salts or oil. A razor and new blades. Barbasol. Cleansing tissue and cotton (and a small basket on the floor for disposing of them). Manicure scissors. Emery board. Orange sticks. Yardley's talcum. And, since it is not always summer, a hot water bottle.

THE HOSTESS IS content. She has played her rôle up to the hilt. From now on she may be as cool and unconcerned as a cucumber. Sweet and soothing comfort envelops her guest room. Final check.

Three Houses Under $10,000

CONTINUED FROM PAGES 41, 42 AND 43

1. All on One Floor

can be used by either guest or he master bedrooms are well d from the living room by a all; there is an entrance from ige to the house under cover.

The house is designed for stucco on wire lath. There is no detail, but white walls, red casements and red door with white wood enframement and the pedimented door give it distinction.

2. On Classic Lines

nodern house. The corners on e of the master bedroom, covered ngs, are most inviting, the awn- ing a note of gaiety, that might ntened further by flower boxes ted plants, to a façade that is classic.

The house is of tight siding or matched boarding, with either quoins or pilasters at the corners. Greek motifs are seen in the door and window enframements, in the panels in the balustrade and string course, and in the pedimented gable.

3. Cottage Colonial

he ell and a garage foundation stone; one coat of plaster lath, trowelled and tinted; Celo- ing in the study with rafters : warm air heating (with fan, nd humidifier); shingle roof: eiling opened to the rafters: on in second floor ceiling only.

He points out that the trim is simple, only 1½" wide, and the stairs without detail. The fence he would have sawmill slabs with bark removed and painted. These suggestions are of special interest in connection with the article, "What Makes the Extra Cost," on page 40.



the ghosts of a

COLD WINTER

still walk

Even in August, it's possible to shudder—at the memory of cold nights and dirty cellars, leaky radiators and outrageous fuel bills. So we warn you in August that next winter will be worse, if you don't do something about it now.

As we see it, these are the things your heating equipment should provide: Comfort, of course—adequate, uniform heat; convenience—everything as automatic as possible, for machinery is still less fallible than human beings; economical operation—the inefficient system is a "house and home eater"; a healthful atmosphere—meaning no dirt, no fumes, no draughty corners; and so on ad inf.

Check over your heating system. If it doesn't toe the mark on even one of these counts, it is time you looked into the matter of replacing it with up-to-the-minute equipment. Start now, and let HOUSE BEAUTIFUL help you.

All we have to know is the size of the house, number of rooms, location, exposure, your present equipment and the type you prefer. Armed with this information, we'll make suggestions. Address your inquiry to:

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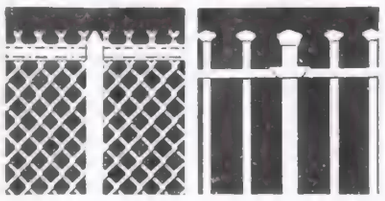


NICE DOGGIE!

I'd love to catch that little dog,
And pat him on the head,
So prettily he wallows there
In my new flower bed.

Oh, yes, I love my neighbor's dog
That capers in my yard;
But behind a fence at home—
I'd love him twice as hard.
—*Kansas City Star*

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Open Days

CONTINUED FROM PAGE 56

when you will change your mind. Your findings will range from really elaborate systems to the simplicity of a reservoir filled daily, regulated to furnish the near-by fountain with a drip supply to last twenty-four hours. (Such was the scheme for a wall fountain in the Beacon Hill garden of the late Robert Cram of Boston.) Proximity of the water feature to the house makes for unity of arrangement, or it may still be placed where it is most needed. One corner of Lady Sackville's garden in London is a plot not over 6′ x 20′, with a foot-wide border of plants on each side of a brick walk leading to a semi-circular area backed by boundary wall, into which is built the simplest of wall fountains. Water here provides movement and sound in what might have been a dull corner.

Shade. Not many years ago it was the theory that gardens were necessarily composed of flower beds. Many a tree was sacrificed because it was thought that nothing would grow and bloom in its vicinity. Corners of potential serenity were neglected as garden possibilities. But garden progress has redeemed such locations, turning them into green and shaded spots full of suggestion to the owner of a like site. Here are to be seen the advantages of a structural plan carried out with proper materials. Here, too, you may study the ground covers that have been used where grass will not grow. You may see well used the plants that are constitutionally adapted to little sun and the prevailing degree of moisture. You will find the foliage types used in new ways, and rediscover old methods of employing new materials. Many a visitor scurried home after seeing Mrs. Geoffrey Whitney's garden at Wood's Hole to try out lines of germander to replace the more uncertain box.

Color. Appreciation of color and the attempt to use it properly in the garden scheme still form an active part of present-day gardening. Hence the perennial border is the Mecca of many seekers. Note here the names of unfamiliar varieties and happy combinations. Soon you will be hailing with joy and new appreciation such discoveries as an unknown yellow Thermopsis companioning blue Lupine. If you are a "one-color" enthusiast you may come to realize that the exclusion of every plant excepting those of the desired shade is a wrong premise, but that any color is enhanced in beauty by placing beside it the right complementary tone. In the notebook will probably be written: "Touches of white and pale yellow among blues . . . lilac and pink for gray foliage . . . dashes of blue in and out of gold-flowered groups, as well as throughout the orange bed . . . clumps of white among green growths." As a footnote of caution, it should be remembered that conditions in various sites differ so greatly that few arrangements can be duplicated exactly. Soil and light react in uncertain ways and bloom that is simultaneous in one garden may be merely successive flowering in another, with the wished-for combinations of color lacking. Still, anything is worth a trial. But your fingers should be crossed for disappointment.

Natural Plantings. A bit of natural woodland or copse gives the proper materials out of which many a development along the lines laid down by nature herself has been delightfully accomplished. Naturalistic gardens are becoming more and more popular. But this is not an easy form and is therefore one to be studied carefully whenever you come across it. The most difficult phase of imitation is to make the artificial take on the appearance of the natural. First principles suggest that you should leave as much of the original growths as possible. Clear carefully for your own plantings, and add to the scene only such species as would be indigenous to the spot or at least look as if they were. It is a case where one slip is more fatal to the appearance of the whole than any other type of gardening. Concrete or marble seats do not belong with rustic bridges, nor exotic Lilies with the flowers of the woods. The notebook item of the careful observer would read: "The simpler the whole scheme the greater the beauty of the result."

Rock Gardens. Changes are taking place in the point of view toward making rock gardens and the plant materials which should be found in them. There is a swing away from the exotic, costly Alpines and toward the choice of native wildlings. Notice particularly what materials have been selected in the gardens you visit. But notice more how the rock garden has been incorporated into the picture as a whole. Not every piece of land can have its rock garden, but some have been ingeniously worked out to "belong" in positions where no one but an expert could have created the justifying background. Notice, too, the texture of the rocks, the type used, the way they are placed. Bad rock work is as devastatin effect as bad placing or plantin

Inclosures. The term use garden will be open," indicates garden worth seeing is behind Nothing can be opened that is closed. An expanse of ground with shrubs, scattered blooms peted with grass, merging into joining lot and continuing in from house to house, may have tractiveness of a park. But it garden. A garden means an a tected from the passer-by, with charm known to the chosen, a to be shared rather than a poss be displayed. By this discri the public shows that it is of the first requirement of the fine gardening. So the notebook contain jottings upon the materi for inclosures, be they borders of living shrubs and trees, or stone or wood. If the latter, the their harmonious relationship style and material of the house former, observe their texture variety of coloring, their mass their accents. Nothing can so mar the garden as its backgrou

The Whole Effect. On influence which bears study is fect a garden has upon you wh are in it. If this is properly c there is no need to provide othe tainment. The caterer is absent: action of play or spectacle is n necessary. The whole burden hour is thrown upon the garde meets it with ease and grace. social potentiality of the gar once be felt, those who fall u spell will not be satisfied until th have created such spots, with n makeshifts, perhaps, but a start direction. Nowadays even the plot of ground can be worked peaceful, satisfying garden spe and more our architects are de houses with the garden in mind. quarters are isolated behind h living quarters are so placed th is easy access to the area at t of the house which, instead of ing the old back yard, has be new entity: "the garden side." cannot be duplicated on the grounds of the average small holder will be the wealth of plan sistent and continual perfection. cable upkeep, the elaborate de the great estate. But these physical expression of the matte are not the motivating spirit.

Please Tell Me

CONTINUED FROM PAGE 58

the other hand casements let in more air and light for the same size window. Either can be used successfully in a wall of stone construction.

QUESTION 327: *Can you give me any idea of what a stone veneered house would cost when there are stone and sand available on the site and lumber purchasable at half lumber-yard price if I truck it up myself from the saw mills?*

ANSWER: A fortune awaits the man who can work out a "rule of thumb" answer for this type of question. I think what you really want to know is "How much will it cost *me* to build the house *I* have in mind with the cost of the three items: stone, sand and lumber, reduced somewhat in my favor?" Unfortunately the question gives no inkling of what the desired house is like. Is it large or is it small? Simple to construct, or one with many projections, complicated roof and expensive features? Is there a bathroom with plumbing reduce minimum or are there several situated with little thought of pipe? The four walls are but part of a house and there are sand other items, each one of variable quantity, which will in the total cost. There is only o way of finding out in advance house will cost to build. First,

te set of drawings and specifica- second, have them figured by a le builder who is in a position w the prevailing *local* cost of ls and labor and give him time re it properly; third, once you ecided to start building opera- lon't change your mind about already shown on the drawings extra items not previously called is from these latter that the list tras" is evolved, a list which, hen each item is relatively small, limbs to a most alarming total. ftly do costs of labor and ma- change that the estimated cost ouse even when obtained under onditions seldom holds good for an a short period.

ON 328: *A very small breakfast eparates our living room from tchen. To give access to the we wish to retain a door be- living room and breakfast room. like this swinging into the living nd it takes up too much room if into the breakfast room. Since e not the space to have it slide e wall. is there any other solu- We wish it to look well in the oom when closed.*

R: Use a paneled door which in the middle, hung at one side t hinged so that when opened e breakfast room it folds back lf and takes up space equal to lf the width of the opening.

ON 329: *We are building a new neither the very early American later elaborate Georgian type t plain Colonial with walls in- pered and rooms furnished with mahogany pieces. The fireplace " brick facing and wooden man- builder wishes to use a hearth en flagstone. Isn't this too crude type of dwelling?*

R: It certainly is. Use brick, tile, concrete darkened and oiled to e slate.

ON 330: *I have had every remedy of used on two of my windows effort to remove spots that are colors of the rainbow and that assumed to be from oil. I have success. Is there a remedy?*

R: The oil spots in your glass oubtedly due to a fault in manu- They are a part of the glass nd cannot be removed. These re sometimes found in very old hen the manufacturers knew far out glass-making than is known or they may be found in a very rade of glass. The only remedy eplace them with new glass of ality.

ON 331: *Will chimneys draw if chimney pots are used on Will these pots keep rain from down the chimney? My chim- both the old and new parts of se leak so badly that the plaster he mantels has come off in places other spots heavy efflorescence ff the paint.*

R: Properly set chimney pots of size for the flue do not interfere chimney's draft, but I cannot see en caps would help matters un- setting them they happened to r remedy a situation in the chim- ney top which was causing the leak. Too-porous brick, poor mortar joints, or faulty flashing where the chimney comes through the roof may be the cause of the trouble; or the top of the chimney may be constructed so that it collects the water and pitches it down the flue instead of away from it. Have all these points checked. If the trouble is at the top of the chimney you might put on a new top by building up the corners with brick to carry a horizontal slab of stone or concrete. Openings for the smoke to escape may be left on either two opposite or all four sides. There are other solutions also and the kind of house, height and design of the chimney must be taken into consideration before the correct solution can be determined.

QUESTION 332: *Please tell me the best heating system for a house where there is a sufferer from hay fever. Is steam, vapor or hot water best?*

ANSWER: With all three of these systems the heat is distributed through pipes to radiators and can in no way affect hay fever. Conditioned air is the only system which would have any benefit for a sufferer from this disease. Air conditioners may be used in conjunction with a steam, vapor or hot water system or they may be part of a forced air system. The value of air conditioning for the victim of hay fever lies in the fact that the air is filtered and may thus be rid of the pollen that is the cause of the trouble. Experiments have shown that sufferers from hay fever caused by air-carried pollen will show marked benefit after ten or fifteen minutes in a properly air-conditioned room and after two hours all symptoms entirely disappear, only to reappear again, unfortunately, within fifteen minutes after leaving the room. Pollen-free air can be had inexpensively for one room only. The apparatus needed consists of a suction fan which draws air from outdoors, forces it through a dense filter and then blows it into the room. Such apparatus uses about the same amount of electric current as a vacuum cleaner. This apparatus comes also combined with a noise muffler and is used in the windows of city office buildings both to clean the air and to shut out traffic noises.

QUESTION 333: *What treatment do you recommend for waterproofing the outside of a stucco house?*

ANSWER: For a new house I recommend the use of high-grade materials applied by expert workmen. No other waterproofing is necessary. There are on the market stuccoes containing inherent waterproofing ingredients which are definitely worth while for the finish coat. When an existing stucco wall leaks the fault is generally due to poor or worn-out flashing or faulty construction at some point and is not due to the stucco. There are colorless waterproofing materials which may be applied to stucco but they have a tendency to change slightly the color of the stucco and must be renewed every few years. More permanent is a new finish coat of waterproofed stucco applied over the existing stucco. This is not worth while, however, unless the existing stucco is in good condition. Stucco in poor enough condition to leak is generally in too poor condition to take this treatment. New wire lath covered with a new three-coat stucco job applied over the old stucco is the best remedy for a leaking stucco wall in poor condition.

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EWING GALLOWAY

Singers wander the streets of Guanajuato.

Rain falls freshly into the green Valley of Mexico.

The rain-washed air is fresh and sweet.

TO most people, Mexico is the land of hot tamales, hot chile and hot señoritas, and, by an easy extension, they stretch their prejudice to cover the climate as well. Nothing could be further from the truth, for while the country has its hot places—and some of them you will like enormously—Mexico City in midsummer would be complaining bitterly to all the saints in the calendar if it had to struggle through even one such day as New Yorkers and Chicagoans, for example, have to endure. Over seven thousand feet high, its air is clear, bracing, invigorating. The days are comfortably warm, and at night you reach for a blanket instead of a sheet. You are surrounded by mountain peaks so lofty that during the summer you rarely see their tops through the clouds.

There is a drawback, and it may as well be confessed at once. Summer is the rainy season. During the months from October to June not a drop of rain falls in Mexico City, but in the summer the heavens make up for their delay. It rains almost every day, sometimes for as much as two whole hours! The rest of the time Mexico stubbornly refuses to act like the tropics and the weather is perfect. The famous "floating gardens" of Xochimilco are in full bloom with hundreds of exotic flowers and plants. The whole country has the air of having been freshly sprinkled and swept, to have come alive again after the tedium of the unchanging winter months.

What does one do? There is diversion here to suit any taste. In the past few years, the steadily increasing flood of visitors has startled Mexico City into unwonted activity. New, modern hotels are springing up on every hand, new cabarets like the Escargot, smart new cocktail bars like La Cucaracha and El Papillon, excellent restaurants like Prendes and Paolo's or, if you want more typical Mexican food, the Café de Tacuba, the Puerto de Alvarado, and the Oriental, dozens of excellent shops, and literally hundreds of new houses.

And yet, in spite of all the changes, Mexico City remains itself. New construction has not crowded out the famous colonial houses which gave Mexico its proud name of "City of Palaces;" the same old women still sell their *quesadillas* and *enchiladas* and *tacos* in the little open-air kitchens on street corners; the same barefoot Indians still trot amiably through the town with anything from a piano to a mountain of bird cages precariously balanced on their heads; the same hysterical youngsters charge through the streets crying their newspapers and lottery tickets; the same *carpas*, miniature theaters housed in tents, still present their Latinized tap-dancers, comedians and doleful tango-singers; and the markets, that marvelous institution which modern Mexico has inherited from ancient Tenochtitlán, are still there, still the center of the real life of the people.

THERE are many excursions and trips you can make by car from the capital: to Puebla, a haughty colonial city, still unchanged by the new modernism, filled with beautiful churches and sixteenth century houses, its second-hand shops favorite resorts of the antiquarian; to Teotihuacán, with its impressive Aztec pyramids and temples; to Cuernavaca, for centuries a favorite resort of Mexico City society, with fine hotels, country club and golf course, and a perfect climate; to Taxco, twice as far as Cuernavaca on the same road, probably the best example of a colonial town to be found in the country, built on the side of a mountain, its cobbled streets and red-tiled roofs and imposing rose-colored cathedral making an unforgettable impression. Here you can buy silver jewelry in excellent design and at modest prices, made from silver still extracted from the oldest mines on the continent. If you have the time, you can continue along the road through Iguala, with its superb market, through Chilpancingo, where the lemons grow bigger than grapefruit and are more delicious, and on to Acapulco, on the Pacific Coast, for a salt water swim. The whole trip can be made in a day, but you will enjoy it more if you allow three or four, as you pass through some of the most interesting and beautiful country in Mexico. Or, if you have gone to Puebla, you may want to continue from there by rail to Oxaxaca City, a twelve hours' trip, where you will find a city that goes back to Cortés, its ancient buildings and churches and many of its streets built of shimmering green stone and the rest of the houses pai in the unreal colors of a Walt Di version of Toyland. Around it t are many villages, such as Coyot and Teotitlán del Valle, noted for t fine pottery and *sarapes*, and ne are the world-famous ruins of M Albán and Mitla.

How do you reach all this? By from New York to Vera Cruz thence to Mexico City—six days, a stopover in Havana: by rail thr St. Louis, San Antonio and Lare three and a half days; from Califo by boat to Mazatlán or by rail thr Nogales, Arizona, down the West C of Mexico, through Guadalajara Mexico City—three days; by ai thirty or so hours: or by the new American Highway from San Ant through Monterey, across mount deserts, rivers and through exciting lages and beautiful old cities in days if you hurry or as long as you if you don't. And with the Mex peso at 3.60 to the dollar, you c go a lot farther and do a lot w

—HARRY ELOC



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Buda and Pest and the Danube are not at the far ends of the earth. They are close at hand, with their romance, their lovely Slavic faces, their unutterable charm. All you need is the ambition to pack your trunk, have your picture snapped for a passport and get under way. A trip over the ocean, a trip over the land. Comfort all the way, and amusement. You are there in no time at all. The hard part is to leave. We warn you that once you set eyes on Budapest, you will never want to come home.

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The Dog Show

CONTINUED FROM PAGE 10

companied by going to the door. It is almost unnecessary to say that every dog, especially the younger ones, should have regular and frequent opportunities in the open. Barking at all persons who approach the home or the apartment door may be modified by putting the dog on the leash and letting him know and become quietly acquainted with friends whom he has never seen before. No dog should be left alone shut up in a room or apartment for long periods, especially when very young. It is just as natural for them to become lonesome as it is for human beings and their only method of remonstrance is the bark. Prolonged absence of the family also means that the dog is without his meals at the customary hours and we can hardly wonder if he expresses audibly and forcibly his needs and desires. Certainly none who loves dogs and keeps them for companionship and as guardians would respect one which did not bark at the approach of persons without business on the premises or when strangers prowl about at night. Prompt investigation will reassure not only the dog but his owner as well. Constant yapping requires sterner measures. If investigation fails to reveal any sufficient cause for the dog's behavior and it is evident that he is acquiring a bad habit he should be punished whenever it is unnecessarily continued.

FAMOUS DOGS. Dog lovers who patronize the various shows come to know many of the canine stars by sight and not infrequently become their loyal supporters in critical competitions in the ring. Few show dogs have had a more brilliant record or attained to greater popularity than the wire-haired fox terrier Champion Leading Lady of Wildoaks, bred, owned and ex... by Mrs. Richard C. Bondy of C... Bridge, N. Y. She has been a... standing contender and under the... handling of Mac Silver has won... all the honors that can be gained... dog of high degree. Many will ... that Leading Lady has retired... public life to take up family du... the home in which she was born... pleasing to feel that she, unlike... another leading lady, has sa... revoir to her public in the full... of youth and beauty. She is just... years and six months old, and ... daughter of the great Champion G... Fox of Wildoaks and Wakeful La... Wildoaks. She has been bred to C... pion Crackley Startler of Wilde...

Several dogs have risen to... through the medium of the... screen. Sentree Success may tha... ability to smile for any succes... may be his in the future. Sentre... cess, pictured this month, is a B... terrior owned by Mrs. Bessie Wo... of the Sentree Kennels of Royal... Mich., who has just signed a co... for his appearance for two years in... reel comedies under the directi... William Shilling.

Will any of the six white p... puppies, three of which are... tured here, ever gain the fame i... world of thoroughbred dogs att... by their illustrious sire? Their ... is none other than Champion N... Duc de la Terrace of Blakeen. ... by the Blakeen Kennels of Mrs. ... man R. Hoyt of New York City... Katonah, N. Y. Duc, it will be re... by all show followers, crowned a n... competitive career by being aw... the title of Best in Show at the ... minster Kennel Club exhibitio... Madison Square Garden last Febr...

The Cat Show

CONTINUED FROM PAGE 10

(which may be blue or copper) and the silvers, shaded silvers and silver tabbies (which should have emerald or sea-green eyes).

The coat in all varieties should be long and flowing, very soft and thick with extra long hair around the neck and shoulders to make the ruff. The tail feathering should be very full. There should be no white hairs or patches on any of the self colors.

As to the types of long-haired cats: The solid color section is composed of the pure white with its deep blue or copper-colored eyes. Sometimes one eye is blue and the other copper, but this is not desirable for show purposes and cats with this characteristic are only suitable for pets or for breeding. They frequently throw kittens with matched eyes of a beautiful color.

The black cat with its brilliant copper eyes is a thing of great beauty. It should be a dense black, free from a rusty tinge. The kittens are often unsound in color until they mature, but eventually come a clear black if all the old coat is removed and they are kept out of the rain and too strong sunshine.

The blue cat should be very even in color from the skin to the tips of the hair, as pale as possible without losing the blueness. The eyes are a br... deep copper.

The red (solid) should have a ... red coat and be free from strip... markings and light shadings.

The cream cat should be a pale ... cream color without markings or ... ings or any tinge of red.

The silver section is compose... four varieties:

The silver or chinchilla shoul... pure unshaded silver free from ... cream tinge.

The shaded silver should be ... shading from dark on the back to... on the sides, paws and head.

The smoke should be black, sh... to smoke, with as light an underco... possible and black points, light ... frill and ear tufts.

The silver tabby should be clea... ver with broad black markings.

Then there are three other tab...

The red tabby with a rich red gr... color with contrasting markings ... deeper shade of red.

The tortoiseshell, which is near... ways of the female sex, and is a ... bination of black, orange and ... patches well broken and clearly de...

The blue-cream, a combinatio... these last two colors, in clearly d... patches.

—ELSIE G. HYD...

Money for the Home

By Stewart McDonald

In November of last year and January of this, House Beautiful discussed the great opportunities offered by the National Housing Act to home owners all over the country. The Act is now in effect. This third article is written from the vantage ground of accomplished fact. It is written especially for this magazine by the Acting Federal Housing Administrator. In it you will find concise information as to how the Act works, and a discussion of further ramifications not hitherto touched upon.

NKS to the provisions of the ional Housing Act, it is now a paratively simple and easy borrow money to buy, build r a home. Thanks to the same t money can be paid back on nt and easy terms.

ATEMENTS ARE true because the institutions which provide this under the provisions of the Act are insured against loss. e Federal Housing Administra- set up a year ago, with James tt as Administrator, to put the Act in operation, it established r Housing Program" covering ions of the Act: the Modern- Credit Plan, and the Mutual e Insurance Plan.

HE FIRST, the owner of a home ess property may apply to any institution approved by this tration for a loan of any amount 2,000 to modernize, repair or improve his building. To be for such a loan, the owner has very simple requirements. He how that he owns the property dernized; that he is a reliable and that he has a steady in- earning power justifying the on that he can pay back the thout undue burden, in equal installments spread over a f five years. As a working on, we have adopted the theory borrower can conveniently re- loan if his annual income is s the sum of the payments he ake on the debt in a year. No me than his own is required on s for this money except that, narried, his wife's endorsement ary. He pays $5 per $100 per the use of the money.

OBTAINED THE sums necessary, erty owner may use it in any ble way that puts a permanent n improvement upon his prop- r example, he may use it to e his grounds, to add or alter r several rooms, repair a porch, a new garage (either in the built into the house), install a ting or heating system, put glar alarm and so on, through r too long to set forth in the my disposal. The farmer may funds for any of the purposes the city dweller, or he may to put up or repair any build- ake any improvement.

N WHO wants to buy or build is equally well served by the Housing Act. To bring this he Housing Administration has nd put into operation a nation- ndardized system of mutually ome mortgage. This plan serves who wants to buy a home and has the money to make a down payment of at least 20 percent of the value of the property. When he is in this position, the Housing Administration will insure 100 percent a mortgage on 80 percent of the appraised value of the property. The mortgage may run for as long as twenty years, or it may run for any shorter length of time agreed upon by the borrower and the lender. It is paid off in equal monthly installments spread over the number of years agreed upon. For this loan the borrower pays 5 percent interest, plus the insurance usually carried on homes, plus a small amount as service charge and the mortgage insurance premiums, all divided into equal monthly sums. The grand total makes the borrower's monthly installment just about the same amount as he would have to pay in rent for occupying such a building.

IF THE INDIVIDUAL wishes to build a home according to his own plans, instead of buying one already constructed, he receives the same financial service by first submitting his architect's plans and builder's specifications to the local representative of the Housing Administration and securing approval of them. If the plans do not meet the requirements, he and his architect and the Housing Administration representative may get together and agree upon the changes needed to make the new home eligible for an insured mortgage. These requirements are simple and logical. They have to do with such fundamental things as the type of construction, the appearance of the building, the materials used, and the kind of neighborhood in which the new home is to be located.

WHEN THE HOUSING ADMINISTRATION is satisfied that the proposed residence will comply with all requirements, it agrees to insure the mortgage (for 80 percent of its value, or for less than 80 percent if the down payment is for more than 20 percent of the appraised value) when the house is completed. With this commitment from the Housing Administration, the prospective owner will have no difficulty in negotiating a construction loan from a lending institution. This provides him with the necessary cash to finance the building operation.

WHEN THE HOUSE is built, he pays off the construction loan with the proceeds of his insured mortgage. Thereafter his procedure is the same as that of the man buying a home already constructed: he pays off the mortgage in equal monthly installments spread over the number of years agreed upon by him and the lender—always with the understanding that the maximum time allowed is twenty years.

BUT THERE IS still another service offered under the new standardized mortgage system. If a citizen is now paying for a home under a short-term mortgage plan, he and his lender (or his lenders if he has more than one mortgage against the property) may get together and rewrite their paper so that it complies with Housing Administration regulations. When this is done, the insured mortgage is issued, and with the proceeds the borrower pays off his short-term mortgage, or mortgages, and thereafter pays off the insured mortgage in equal monthly installments.

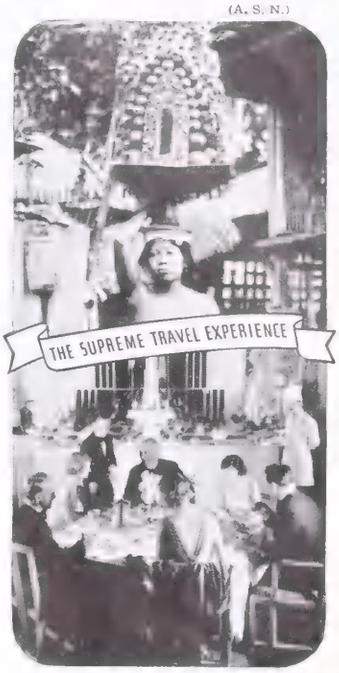
I HAVE REFERRED to the fact that the Housing Administration, in determining whether an insured mortgage is to be issued on a home, considers its location. That is to say, the residence, besides being well built and presenting a good appearance, must be in a street and in a neighborhood that will not cause it to deteriorate in value. The Housing Administration will not insure a mortgage on a poorly built house; nor will it insure a mortgage on a house in a suburban development whose values may collapse. This gives protection to the home builder or buyer against dishonest builders and promoters.

ANYBODY WHO HAS bought or tried to buy a home under the old short-term mortgage plan realizes at once the great advantages in the new nation-wide standardized insured home mortgage. When a man borrowed money under the old mortgage plan, he got it usually for either three or five years. Almost before he knew it, the time rolled around for him to curtail or renew the mortgage. He then suffered, in many instances, nerve-wracking suspense as to whether the lender would renew the mortgage or foreclose and take the property away from him. There was also the heavy expense of making the renewal. Many times the borrower, who could borrow usually not more than 60 percent of the value of the property on a first mortgage, had to raise the rest of the necessary money through a second and sometimes even a third trust. Since the security for these was less than for the first, the interest on the money and the service charge for their renewals were exorbitantly high. The result of it all was that the home owner too often carried a burden, financial and emotional, that was oppressive.

UNDER THE NEW plan, since he can borrow as high as 80 percent of the value of the property, it is not necessary for him to put any other lien on it, and he has no renewals to make. As his payments are collected by the month, he does not let them mount up until they reach such a sum that it is difficult for him to pay, and eventually he will own his home without any further expense except that of maintaining the property and paying the taxes.

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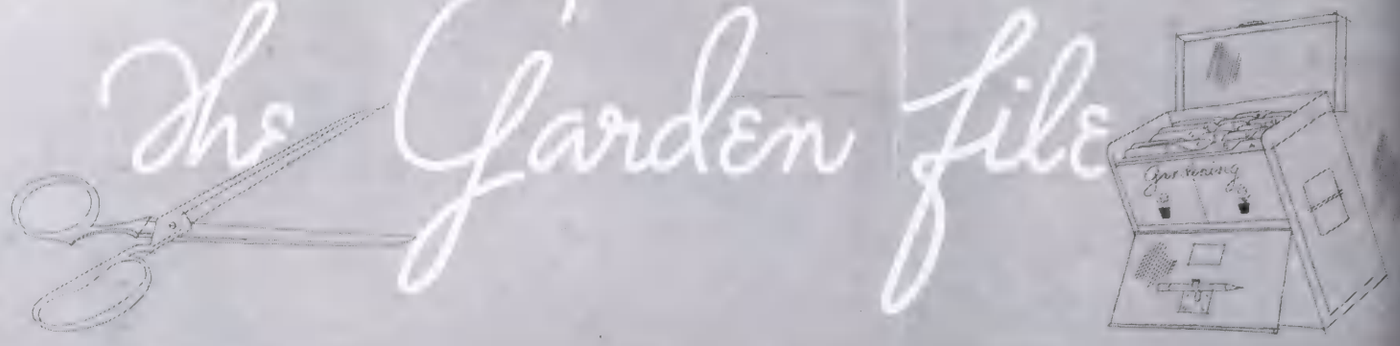
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The Garden File



AUGUST: The midseason lull continues. Shade is sought in the garden, greens are more welcome than brilliant color, and talk drifts spasmodically from one subject to another while the bumble bee drones by heavily laden with its loot

Roses

SATISFACTORY CONTROL OF black spot, mildew, and so on by sprays or dusts seems to be impossible unless the applications are properly timed, is the last word on the matter by L. M. Massey, the originator of the well-known Massey dust. Whenever the Rose foliage is wet continuously for six hours or more, conditions are favorable for the spores of the black spot fungus to germinate and penetrate the leaf surface. Conversely, as long as the leaves are dry, or if they are not continuously wet for six hours, infection will not result. Consequently relief comes in doing something to prevent infection during the wet periods. If plants are sprayed or dusted before a rain the fungicide is present and active throughout that period, but such moments being difficult to foretell, the best that can be done is to aim at continuous protection so that the rain will not catch the bushes unprepared. Applications may be made between showers or even during the rain, the arsenate sulphur dust being well suited for the purpose, as this is seldom washed off before it has a chance to dry. The proportions are nine parts of dusting sulphur to one part arsenate of lead. See "Roses in the Little Garden," by G. A. Stevens, and the June number of the "American Rose Magazine."

Layering

PROPAGATION BY SEED and by cuttings are systems of increase more familiar than the process of layering, which is the formation of roots on a section of the plant arm or branch still attached to the parent plant. With types which adapt themselves to the principle this is a sure method of reproducing the exact characteristics of the parent plant. Azaleas, Rhododendrons, Box (*Buxus sempervirens*), Currants, Gooseberries, bush Honeysuckle (*Lonicera nitida*) all respond to the device, as well as Verbenas, Petunias, Ageratum and both annual and perennial forms of Dianthus. Select a branch or runner near the ground, of this year's wood and ripe enough so it snaps readily when bent, cut it half through the under side just below a joint section, peg it down and cover with earth. If no pegging agent is conveniently at hand, a stone on the soil over the branch will do as well. After several months roots will have formed at the break and the branch or stem with its roots is cut off and placed in the permanent location.

Delphiniums

AFTER THE BLOOMING of the Delphiniums, when the stalks are cut down a source of nutriment is taken from the plant, and as this type is a heavy feeder extra rations should be given to stimulate a second blooming period. The organic Delphinium food Delrosa is excellent, providing correct proportions for continued growth rather than forced stimulation. These extra summer feedings and an abundance of water at all times make for healthy plants. Flowering stalks should be thinned to four or five in number when they have attained a height of a few inches, always retaining the strongest plants. If the mass of leaves at the base is dense thin it out to allow light and air to penetrate. Sow seed as soon as it is ripe in August, as the germination of fresh seed is much higher than that from a previous season. For advice on raising seedlings get the bulletin on "Growing Plants from Seed," published by the Missouri Botanical Gardens, and obtained from O. M. Pudor, Puyallup, Washington. A valuable thesis on the Delphinium is "Studies of the Genus Delphinium," by Dr. Earle I. Wilde, published by Cornell University, Ithaca, N. Y.

Garden Color

AT NO TIME of the year are the gray-leaved plants more suited to the garden than in midsummer, when they provide a visual note of coolness lacking in bright colorings. There are many to choose from. The Mullein's best representative is *Verbascum olympicum*, velvety light gray with pale yellow bloom. Globe Thistle, *Echinops*, has steel gray heads and glistening white under-leaf surface; *Salvia argentea*, silver-leaved Sage, is soft gray plush, and Old Woman, beach Wormwood, or Dusty Miller, some of the names of *Artemisia Stelleriana* (named for the Russian botanist, Steller, hence the capital) is white velvet in the border. *Artemisia frigida* has silky leaves like silver fringe; Lavender Cotton. *Santolina incana*, is hardy when the drainage is good, and lifts gray coral branches at the garden's edge. One of the assets of gray types is the great variety of their foliage forms, almost no two having like characteristics. For complete lists consult "Colour Schemes for the Flower Garden," by Gertrude Jekyll, and "Color in My Garden," by Louise B. Wilder.

Water

DAILY SPRINKLING OF the soil in hot weather may do more harm than good, for mere sprays of moisture encourage tiny surface roots quickly killed by the summer sun, and deeper root fibers are not encouraged to go down for their drinks. To water the perennial border lay the nozzleless end of the hose on a small board to guard from washing one spot, and let the water run gently among the plants. Water evergreens, shrubs and trees the same way. Where straightaway furrows are feasible they can be made beside the plants and the water allowed to run through them, throwing the so back into the furrow after the ground is sat rated. If the ground slopes, sink flower pot with the bottom hole loosely corked or a ca with bottom removed, and fill these receptacle several times a day, the water thus reachin the roots without fail. Cultivation of any are which has been watered doubles the efficienc of the proceeding. The theory that the wate should be of the same temperature as the a mosphere vanishes under logic: if the soil i 80° and a pint of water at 40° is poured on i the temperature will be mean or 60°, whic would be injurious perhaps if the soil remaine at this point of sudden cooling, but in te minutes or less the heat degrees will be th same in the soil as before watering.

Iris

AFTER THE IRIS is through flowering, it is po horticulture to cut off the leaves of well estal lished plants in order to make the borde appear neater, for the fleshy rhizome stores, f the future, energy and strength which are o tained from the chemical reaction betwe sunlight and the green chlorophyll in t leaves. Hence to curtail the leaf area is to i vite disaster. In transplanting, however, t leaves should be cut back to six inches or le to secure a balance of evaporation surface, co sidering the lowered ability of the roots take up moisture, as well as an equalization top and bottom. The Iris is not placed deep in the soil, and if not topheavy it will s more securely until the roots have time anchor themselves. In planting—and this is t time to do it—the main considerations are secure good drainage, a fine, weed-free, we worked soil, a little fertilizer (bone meal good), a sunny situation. The rhizomes shou be firmly imbedded on the surface of the s (the time-worn expression is to place the as a duck swims on the water) and the ear should be settled by a thorough watering. time is not a factor, and the budget limited, fine collection of seedlings may be obtain from the reputable nurseries, which may ta two years to bloom, but will give remarkal returns for the expenditure. A leading book this subject is "Rainbow Fragments," by Marion Shull.

New Books

"THE GARDEN GROWS," by John F. Leemi Harcourt, Brace and Co., $2.50.

"WEEK END GARDENING," by Sterling Patters Macmillan, $2.50.

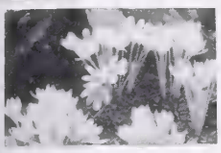
"PLANTS OF THE VICINITY OF NEW YORK," H. A. Gleason. The New York Botanical G den, $1.65.

"THE HERBARIST." Publication of the H Soc. of America, 300 Massachusetts Ave., B ton, Mass., $.75.

"WILD FLOWERS OF LOUISIANA," by Caroli Dorman. Doubleday, Doran, $7.50.

"AN ALMANAC FOR MODERNS," by Donald C ross Peattie. Putnam, $3.

"WHO LOVES A GARDEN," Louise S. Jon Primavera Press, Los Angeles, Cal., $2.50.



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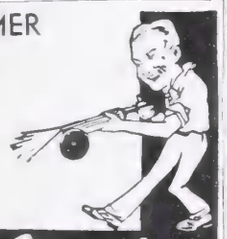
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New Classes For Tulips

CONTINUED FROM PAGE 35

dils go), depend still upon this group. And to such old standbys as Proserpine, Cullinan, Rising Sun and DeWet, add a few newer ones, such as Fortuna, Ibis, and the later-flowering (and long-lasting) Pink Beauty and White Beauty, not forgetting, of course, Le Rêve.

MENDELS. In the new Mendel group, with their much larger flowers, more robust growth and Darwin colorings, following close on the Earlies, a wide choice is to be found. Here leadership is not yet definitely established, but among the most promising are Imperator, Mrs. E. H. Krelage, a satiny rose, April Queen, pink, Red Poppy, Scarlet Wonder and Zenith.

TRIUMPHS. These Single Early-Darwin crosses are, so far as my observation goes, of greater garden importance than the Mendels, which promise much for commercial forcing. Lord Carnavon, rose and cream, Sagittarius, cream with a rose flush, and Ursa Minor, a pure deep yellow, I like particularly well, and they have done excellently with me under ordinary garden conditions. Others that are proving popular are Aviator, Elizabeth Evers, Snowdrift and Telescopium.

COTTAGE. This class, though not now so popular as the Darwins and Breeders, keeps up the continuity in Tulip bloom, with varieties overlapping both the earlier and the later-flowering types, and presents flower forms and colors entirely distinct from all the others. Therefore, a good percentage of Cottage varieties should always be included with other types. With their slender stems and more graceful flower forms they are unrivaled for cutting. Especially are the "Lily-flowered" varieties, with their pointed, recurving petals, effective in flower arrangements.

BUT THE TERM "Cottage type," with the flood of widely differing varieties which has recently been poured into this section, has become next to meaningless. With them are often listed all the new Darwin Cottage Hybrids, and the "Ideal" Darwins; and some of the Mendels and Triumphs. The Cottage class also includes several sub-types, such as the "Lily-flowered" group.

OF THE REGULAR cottage type, such old favorites as Avis Kennicott, Mrs. Moon, Ellen Willmott and a score more are still desirable. Most of the new additions are so distinctly different that they do not replace them. We can mention only a few here: Albino, an extra fine pure white; Ambrosia, pale terra cotta; Dido, deep pink and amber; Barbara Pratt, luminous cherry pink, and exceptionally long lasting; Rosebella, soft rose pink; Vesta, pale primrose; Lemon Queen, light yellow of even tone.

COMING IN BETWEEN the Cottage and the Darwins there is a large group of glorious new Tulips which are mostly Darwin-Cottage Hybrids, but quite different from the Cottages. Some of them are offered as a distinct race of "Ideal" Darwins. More often they are put with the Cottage class. They constitute a group infinitely more important for the garden than either the Mendels or the Triumphs, and it does seem as though they should have merited being grouped as what they are—May-flowering Hybrids. Here certainly belong the much disputed "yellow Darwins"—the most valuable recent addition to the Tulip world—and many of the white Darwins; and to accompany them there is a host of wonderful new colors.

OF THE NEW yellow Darwin-like Hybrids, one of the best known is Yellow Giant, canary yellow with black anthers. To me Golden Age seems even more beautiful. Lindbergh is deep golden yellow, as is also the glorious, newer Mrs. John T. Scheepers. Golden Statue is pale yellow. Mercurius, exceptionally fine, is a citron yellow, and Mrs. F. E. Dixon (Sulphur Beauty) a soft sulphur yellow of exceptional substance.

WHITE GIANT AND the more beautiful Helen Eakin (White Perfection) are considered straight Darwins, but Carrara, Miss Blanche and Mrs. Grullemans are Hybrids, and these three have the advantage of possessing sulphur yellow anthers which do not make dark pollen stains in the white cups. Lilac Wonder, the lilac Insurpassable, Gloria Swanson and Helen Wills are but a quartet from the long list of other striking Hybrids. Mayflower is a species hybrid of distinct type.

THE REGULAR DARWINS and the Breeders are so well known that I shall merely suggest the reader look up, among the former, such stunning newer ones as Princess Mary, Maya, Mrs. H. I. Pratt, King George V, and King Mauve; and among the Breeders Cherbourg, Dillenberg, William the Silent, Louis Sixteen and James A. MacDonald. Indian Chief is not new, but is just beginning to be generally available. It is in a class of its own, both as to color and size. I have grown it over eight inches across.

TWO OTHER GROUPS are attracting increasing attention. They are the Parrots and the Lily-flowered. Nature, rather than the hybridizers, has given us the new Parrots that have lifted this group out of a mere freak class and put them on the catalogue covers and as prize winners on the show benches. Fantasy, now universally known, was a "sport," a chance break of good old Clara Butt. Then came the marvelous orchidlike Gadelan—a sport from Sensation. Gemma, the wonderful "white Parrot," marvelous for cutting, is from old LaReine. Lady Derby, another captivating sensation, is from a Darwin-Saes; and Therese is a Farncome Sanders sport. Sundew, often listed as a Parrot, is really a fringed Darwin—a class of its own.

THE LILY-FLOWERED Tulips, with pointed, reflexing, lily-like petals, are not only lovely in the garden but as cut flowers give entirely unique effects. Most of them, but not all, are Cottage Tulips. Sirene, a luminous satin rose, is perhaps the best known. White Duchess, a large pure white, is rapidly making a name for itself. White Ensign and Daphne are on their way. Alaska is a lovely yellow, and Ostara, Capt.

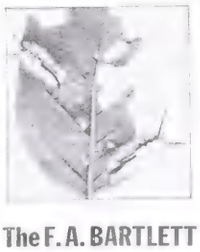
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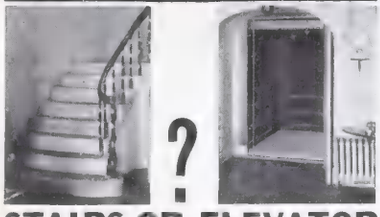
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THE QUALITY OF fragrance in tulips is almost completely overlooked in spite of the fact that many varieties are delightfully fragrant—not merely possessing a "smell" but having a bouquet equal to that of other flowers noted for their sweet scent. Among the many varieties which add the charm of fragrance to their other good points are the flaming DeWet, Prince of Austria, Goldfinch, Proserpine, in the Single Earlies; and among the late flowering varieties, Mrs. Moon, Dido, Buff Beauty, Marvel, Barbara Pratt, Rosebella, Ambrosia and Dom Pedro.

The photographs were taken by Mr. Healy at "The Gardens of the Nations," Chester J. Hunt, Inc.

Espalier

CONTINUED FROM PAGE 19

grow as another, but for decorative effect pears are the most successful because of the handsome foliage. The shiny quality of their leaves has almost the appearance of laurel.

ONE OF THE great advantages of these small-sized fruit trees is that they lend themselves to so many uses. Another is that they do not cast shade—flowers or vegetables may be grown close up to their trunks. Trained against a wall they require no more room—less, in fact—than a vigorous-growing climbing rose, and they have infinitely more character and distinction. One use for them which is rapidly increasing in favor is that of planting against the garage. The fact that abroad they are usually grown against a sunny wall with a southern exposure has given rise to the idea that they must always have such a position. But over here we are quite as likely to have too much sun as too little, and an eastern or western exposure serves as well.

NOTHING IS MORE effective with certain types of architecture than trained fruits used for accent planting. Especially where vertical lines are to be emphasized, they are practically in a class by themselves. But they may readily be made to conform to almost any desired pattern—straight uprights, crossing diagonals, fan-shaped spreads, or nearly solid wall coverings, starting at any height wanted above the ground. One advantage which they have over practically all vines is that they stay put. Trained around window inclosures, for example, they will not constantly be covering the woodwork and trailing over the glass.

BUT IT IS not necessary to have a wall at all to enjoy the beauty of these trained trees. A favorite European method is to train them over arched trellises, much as grapes are grown here. They do equally well on upright supports, making screens of any desired height to give privacy to an inclosure. The single or double "cordon" type is trained to grow horizontally, thus producing a low inclosure or a dividing line which takes the place of a hedge. In France these are frequently used as a low boundary for the vegetable garden.

THE TREES ARE small, but the fruit is not. Varieties grown are the same as those produced on full-sized orchard trees and quite as fine in quality. In preparing his trees, the nurseryman has simply grafted the choicest kinds onto dwarf stock. But because the trees are low-growing and compact, it is a simple matter for the gardener to care for them. Practically every inch of his espaliers is within reach.

MOST DEALERS SUPPLY detailed cultural directions when you buy your trees. Taking care of them is not difficult and the rudiments may be briefly told. Good drainage around the roots is essential; and of course they must be properly supplied with plant food. The plant pest troubles to be guarded against are the same as those for full sized trees, but because of the easy availability of all parts of the plants, the routine operations of spraying, pruning, thinning and harvesting are all much easier.

LITTLE OR NO real training will be required after your trees are in place, for this has already been done by the expert grower. Stout wires are used to hold the branches as they grow. Special wall nails, or bolts with expansion shields, may be employed to fasten wires to masonry or concrete walls. In many sections of this country it is desirable to have the wire supports held six inches or so away from walls which will reflect much heat, especially those with a full southern exposure. This permits a circulation of air between the branches and the wall. Iron post supports for trellises or wires should be bedded in concrete, to prevent eventual rusting off at the ground line.

IN PRUNING, KEEP in mind the fact that the terminal or topmost bud of a branch makes the most vigorous growth. Such buds are used therefore to develop the "leaders" desired to extend the framework of the tree. The growth of side shoots must be controlled to prevent their destroying the design of the tree. When the side shoots have made a growth of half a foot or so, they must be pinched or trimmed back about one-third. If growth is vigorous this may have to be repeated two or three times during the season. At each trimming, one new eye is left. If some side branches develop more rapidly than others, they can be checked by pruning them back in the spring to two or four eyes. On these little stubbly side branches, as the photographs show, the fruit is produced. Where the trees are trained horizontally or at a sharp angle, the side branches on top of the main stems tend to develop more rapidly than those along the under sides. This is controlled by trimming the former back more severely.

THE GROWING TREES should never want for plant food, but any surplus of nitrogen is to be avoided, especially after midsummer, for it is desirable to have all new growth well "ripened off" before winter. Potash, in the form of wood ashes or a chemical fertilizer, helps both wood and fruit development. There is little danger of providing too much. The amount of time necessary to attend properly to a few dwarf trained trees is really far less than that demanded by many flowers and vegetables which give fewer returns to the grower.



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the LATIN stage of gardening

Sooner or later, gar deners go "Latin." It a begins on the day th amateur gardener dis covers that the littl flower that comes up smi ingly by the path eac summer is not candytuf after all, but *iberis semper virens;* that the delicat blue-flowered plant he'l be darned if he can ge to grow in his rock garde is not forget-me-not bu *myosotis alpestris* of ter rifying sound.

It's a good sign, though It marks the gardener' emergence from the ama teur ranks into those o the rigorously scientific By virtue of a name i seven impressive syllables the hardiest little plant o flower assumes a strang new dignity, no longe blooming by the grace o a beneficent nature alone the naive gardener, awak ened by the language o the Caesers, sudden realizes that plants nee care, loving care, in orde to thrive.

If you haven't been terri ically lucky with your plants don't give up. Be assure it's not a matter of luc at all, but of knowin *how* to plan and foste your garden. Hous BEAUTIFUL'S garden pages editorial and advertising are devised to give gar deners in any stage of de velopment and in any sea son, the help they neec

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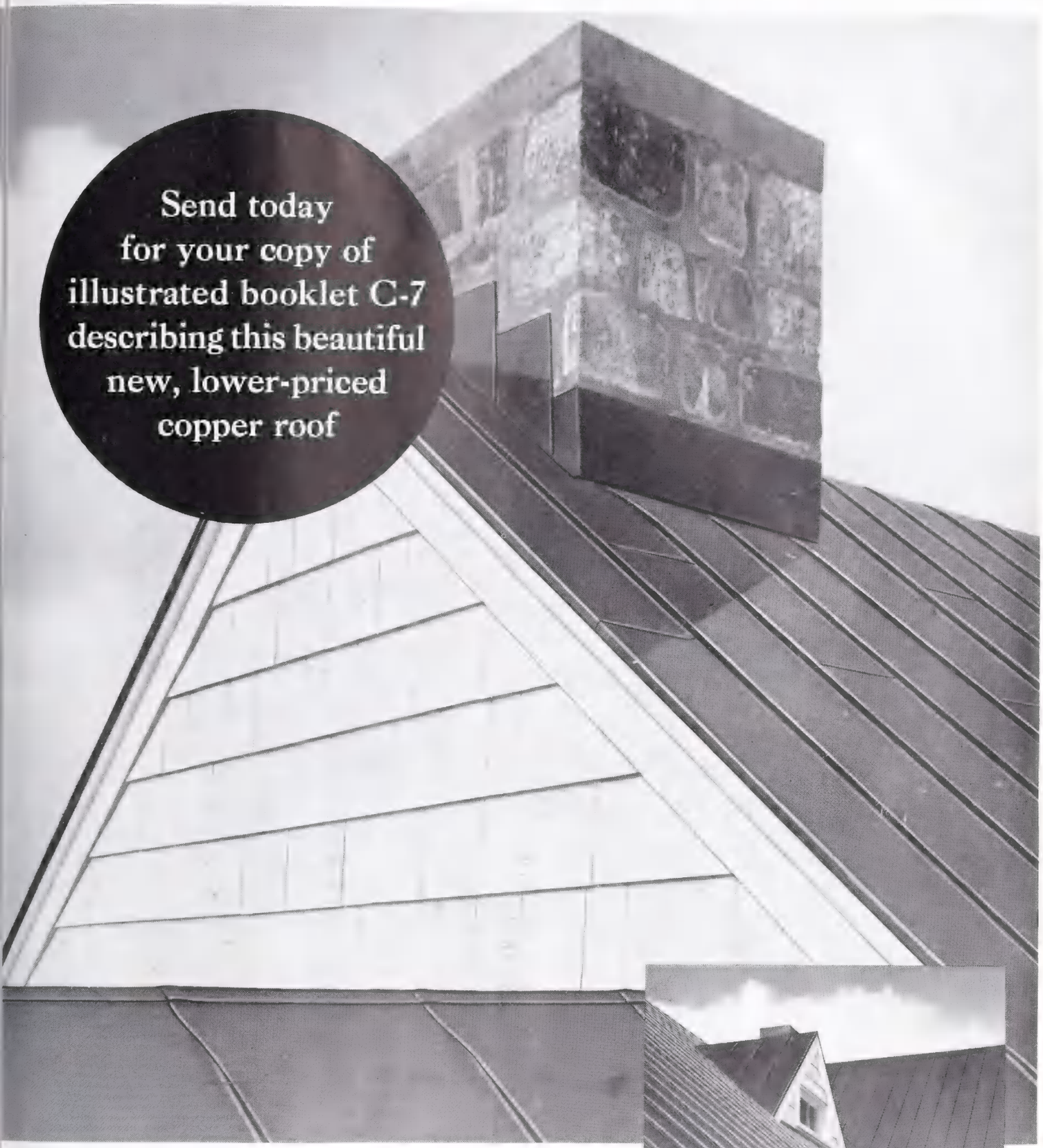
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EIGHTH ANNUAL

SMALL HOUSE COMPETITION

CONDUCTED BY HOUSE BEAUTIFUL

The submission of material in the Small House Competition will be taken as an acceptance of the conditions as set forth below. The competition closes October 15, 1935.

This competition, the eighth to be conducted by House Beautiful, calls for photographs and plans as specified in the accompanying conditions of houses built recently in the United States and not published in a national magazine (architectural magazines excepted). In addition there is a special class for remodeled houses.

Prize-winning and Honorable Mention houses will be published in this magazine beginning with the January, 1936, issue, and as in previous years, an exhibition of photographs and plans of fifty houses, both new and remodeled, will be featured prominently in the larger cities during 1936.

The houses will be judged and prizes awarded in three classes as follows:

CLASS I

For new houses only, of 8 rooms and under:

1st Prize.....$500
2nd Prize.....$300

CLASS II

For new houses only, of 9-12 rooms:

1st Prize.....$500
2nd Prize.....$300

CLASS III

For remodeled houses of not more than 12 rooms:

Special Prize.....$300

In addition to these Prizes an Honorarium of $50 will be paid for each house (with the exception of the prize houses) accepted for publication in HOUSE BEAUTIFUL. This applies to both the new houses and the remodeled houses.

These will be judged by a jury of five, containing three members of the American Institute of Architects; Arthur H. Samuels, editor of House Beautiful; and Ethel B. Power, who will conduct the competition.

The new houses will be judged on the following principal points:

1. **Excellence of design**
2. **Economy in space and convenience and plan**
3. **Adaptation to lot and orientation**
4. **Skill in use of materials**

The remodeled houses will be judged on the following points:

1. **Excellence of design**
2. **Skill and economy in adapting space to new demands and in solving special problems.**

GENERAL CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. The house submitted may be of any style and of any material.

3. It may be of one, two or three stories, and may contain, as noted above, up to twelve rooms. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and inclosed porches will not be counted as rooms.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back of each mount, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope, containing a plain card, 3″ x 5″ in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to be exhibited should be plainly marked on the back of the mount, "Not for Exhibition." Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in one or two lines and nicely lettered, the inscription, "Submitted in the Contest Held by House Beautiful." In the upper right hand corner shall be left space for a card 3″ x 5″ which will display the architect's name if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. To insure better reproductions, glossy prints of those photographs to be published in House Beautiful will be requested from the architects. (Additional views in readiness are desirable.) It will be considered that the prizes or the honorarium of $50, which will be allowed for other than the prize houses that are published, will cover the expense of these prints.

8. All entries should be carefully packed with stiff board for protection, and shipped express prepaid to the House Competition Editor, House Beautiful, 572 Madison Avenue, New York. The competition closes Tuesday, October 15, 1935.

SPECIAL CONDITIONS FOR NEW HOUSES

There must be presented:

a. Three photographs of the house:
 1. General view of the front
 2. Exterior detail
 3. Interior detail

Two photographs are to be at least 8″ x 10″ and the third at least 14″ x 18″, all preferably in soft buff finish. The large picture should of the general view or exterior detail.

b. First floor plan on plot plan; second fl plan; drawn in ink at any convenient scale, a pochéd, with rooms plainly labeled and dim sioned and orientation indicated.

c. Legend giving the following informati
 1. Name of owner (not obligatory)
 2. Location of house
 3. Composition of family
 4. Special problems considered
 5. Short description of interior shown, cluding furnishings
 6. Approximate cost, either total or cubic foot (not obligatory but desirab
 7. Type of construction
 8. Material and color of outside walls, roo trim, door and blinds
 9. Name of product or manufacturer both of following:
 Floors, windows, insulation
 Plumbing system (pipes and fixture
 Heating system (boiler, hot wa heater, air conditioning)
 Miscellaneous equipment (refrigerat ventilators, range, kitchen cabine hardware, etc.)

d. Photographs, plans and legend must be mounted on one piece of beaver board, or similar heavy mount, 30″ x 40″ in size, prefe ably of light buff or cream color.

e. Set of blue prints showing the four elev tions of the house. These should be folded a placed in an envelope pasted to the back of t mount. They must not give name of architec

SPECIAL CONDITIONS FOR REMODELED HOUSES

a. Photograph of house before remodeling.

b. First and second-floor plans of house befo remodeling.

c. Two photographs of house after remodelin including one general view.

d. First floor plan on plot plan and secon floor plan of house after remodeling.

e. Legend giving the same information as r quested for new houses, substituting descriptio of original house for description of interior.

f. The floor plans may be drawn at any co venient scale and should be pochéd. The roon should be plainly labeled and dimensioned. Th photograph of the house before remodeling ma be of any size. The two photographs of th house after remodeling should not be small than 8″ x 10″ in size, and it is suggested th one of these be enlarged to a size that will f conveniently onto the mount. These photo graphs, plans and legend must all be mounte on one piece of beaver board, or a similar heav mount, 30″ x 40″ in size and preferably of ligh buff or cream color.

g. Set of blue prints showing the four elev tions of the remodeled house, also of the hous before remodeling (if available). These shoul be folded and placed in an envelope pasted t the back of the mount. These blue prin must not contain the name of the architect.

Additional copies of this announcement may be had upon application to the address given below.

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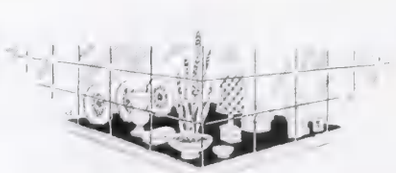


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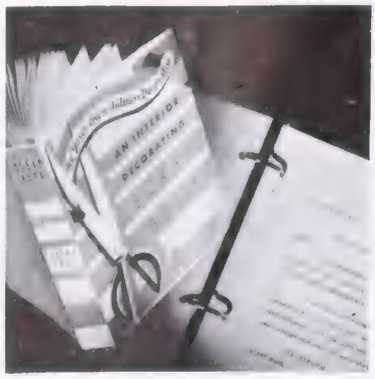
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WINDO



News Flashes from the Smart Shops

1 In a sense there isn't anybody in the world who hasn't an interest in interior decorating. You're bound to live somewhere and that place is bound to look as you make it look. A well known decorator named Laura Yates has therefore devised a scrapbook to record your ideas on the subject. She divides the matter into general headings and slips in a few fundamentals painlessly. But the real making of the book lies with you. You don't even need to paste. There are envelopes for your findings, clippings, pictures, materials, colors, papers. There's room and to spare for notes. Olivette Falls has it and it costs $3.50.





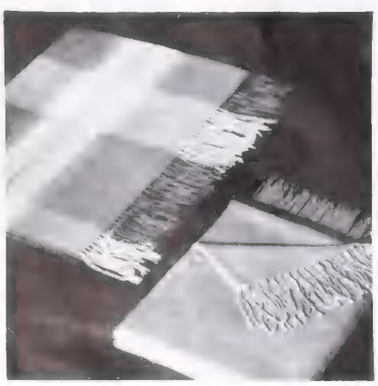
PHOTOGRAPHS BY KOSER

2 Some like it hot, some like it cold. English mustard is biting and French mustard is comparatively gentle. If you want to serve both, and you ought to, do it in this double mustard pot. Each side has its own ladle and the whole affair is decidedly cheerful looking. It's made of chromium and a white composition, easy to keep sparkling clean. When you're not serving mustard, use it for any other sort of relish you like, chutney with curries, pickles or chili sauce with meats. Or at tea time fill one half with orange marmalade and the other with jam. It costs $1.50 at Harvey's, Cleveland.

3 This little dish, called Olympia and designed by Walter Von Nessen, has as many uses as a magician's hat. You can start off your dinner with cold shrimps in it, or any other hors d'oeuvre, hot or cold. You can use it as an individual ramikin for fish. You can use it as a one-man casserole for goulash. You can use it for dessert. And don't forget that it's a perfect small sauce boat. For either hot or cold sauces. The handle has a white composition button curled in under it. Olympia costs $1 alone. The disc-shaped plate underneath is $.75 more. Kline's, Kansas City.



4 Autumn comes to McGibbon's in particularly entrancing ways. If you have been prone to think of this shop as preëminently a linen house, make note right here and now of their blanket department. The same high quality prevails here as in other parts of the house. We went particularly mad over their cashmere shawls. Do not be misled by the word shawl, for these are 58 by 76, plenty large enough to use as chaise throws, or even extra blankets. They weigh just nothing, are divinely warm. The colors are heathery shades, solid or plaid. If you buy a dark one, you could use it in your car. $16.50.



5 This little vanity table would be so much sheer luxury in a bathroom or a bedroom and you might even transport it into a tiny hall. It has two shelves, both mirror, the top one decorated, the bottom one plain. The metal frame is painted white, but if that's not the color you want, it could easily be sprayed another color for you. Railings on the sides have great style, and so have delicate curving legs. The neatness and simplicity of the whole thing recommend it for use in any type of interior. It is small enough to put almost anywhere, the top mirror measuring 14 by 20. $17.50 at the Mayhew Shop.



6 It looks entirely flippant, this little cherry bowl with the picks hanging from a rack above it, but it's the hostess' delight. If she makes cocktails right out in the open, before her guests, and more and more people do this, it takes a lot of bother off her hands. In any case it's a decorative adjunct to the cocktail tray. Each pick ends in a bright red knob reminiscent of a cherry. Your guest can grab a second cherry and put it in his glass before you pour out his second Manhattan. You can use it for olives, just as well. $18 in sterling silver at Brand Chatillon.





7 You'll find that cockt this tall, brand new shaker are the makings of a It is designed along pitcher cause people have discovered shape shaker is eminently handle, to pour from and to is trimmed with an ivory-like tion, indestructible, of cou chromium tray matches, h shelves at the side. House B guess is that at $12.50 it's breath-taking bargain of th The price includes the shaker and the eight substantially glasses. Ovington.



8 West Eleventh Street developed a sudden and frankly unexpected charm for this department when it discovered that there is a shop there which is all for cats. It is the shop of Doris Bryant who says with reason that she's got everything for a cat. This includes pictures of them (by Clare Turlay Newberry), toys for them and medicine and luggage. In the picture you see a Cellophane ball, any color, $.05, a celluloid ball for $.10, a catnip mouse, $.15, an imported Morocco collar for $1, an imported comb for $.75. Cat lovers spend hours in this shop and their friends go there for presents.



9 This department gets th when it considers how its precious life has been waste ing lost on country roads. A t of sense of direction coupled confusion over maps has made the shank of many a good v But now we get where we're go on the minute with the auto from Nil Melior. You fasten your windshield by a vacuum c some simple adjustments, and t are. It has a compensator to from ever going haywire. Comp $2.00. Other compasses at th range all the way from $7.50

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s which sell them if you will write to: The Window Shopping
ɔr, House Beautiful, 572 Madison Avenue, New York City

New tin trays to make your life or your maid's simpler. You'd ıazed at how many steps a plenti- ıpply of trays will save you, and much they brighten up the looks corner where you are. These are ound ones, thirteen inches across, gives you ample room to bring a, glasses or anything else you in hand. The one on the left with gure comes in green only. The one has fruit limned with a red n white. The one on the right has again, in white on blue, green or . Your choice for $1.25. From V. Wallace in Joplin, Missouri.



PAUL V. WALLACE



TOWLE

At the Blind Handicraft Shop in Boston, they have some lovely and inexpensive things for sale, made entirely in the Cambridge workshop by blind women. Everything you find in this shop is hand woven or done on hand looms and the things are expertly made and most attractive, as you can see from the baby's bib in the picture. This comes in solid colors, blue or pink with black Scotties. It retails for $.85, plus the expense of mailing. You see everything in this fine shop is sold at almost production cost. Your good deed nets you a feeling of virtue, a charming bib, and a good bargain.

Rena Rosenthal, who apparently works twenty-four hours a day ng up new ideas, has just evolved andsome cheese board. It is made ıite pottery, which looks smart ıoreover is easy to clean and keep smelling cheesy. If you're addicted gh cheeses, you'll know what a me a wooden board can accumu- f you don't keep after it all the The dark wood handles with their ratic graining follow the outline board unobtrusively, add a rich note which is repeated by the of the cheese knife. Both of together cost $8.50.





More about cheese (a very favorite subject with all us food experts): Henckels has an array of cheese implements as comprehensive as a full set of golf clubs. The first in the picture, at the left, is a cheese cutter and server all in one. It would be good for all the Swiss-American school of cheeses and also for helping yourself to Gruyère and Camembert. $4.50. The second is a cheese knife curved away from the handle so that when you bear down in cutting a stiff cheese, you don't ram your hand. It has an ebony handle. $2. The third, right, a cheese scoop for Edam and pineapple cheese. $4.50.



Rattan Streamline Armchair No. 2

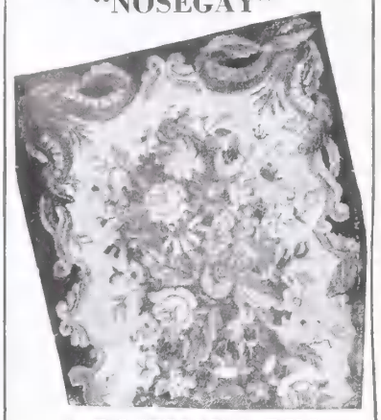
Sun Parlor, Yacht, Terrace and Garden Furniture

Some of our installations: The Breakers of Palm Beach, Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

Free Illustrated Catalog

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217 East 42 St. New York

"NOSEGAY"

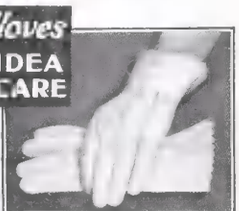


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HAND-HOOKED RUGS, in historic designs. HAND-TIED CANOPIES, COLONIAL COVERLETS, Chair Seats, Wing Chairs, Foot Stools, Smoking Stands, Table Mats.
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LAURA B. COPENHAVER
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SEVEN PIECE HAND WOVEN LUNCHEON SET
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Runners, Bibs, Bed Spreads, Towels and many other articles
—Write for Information—
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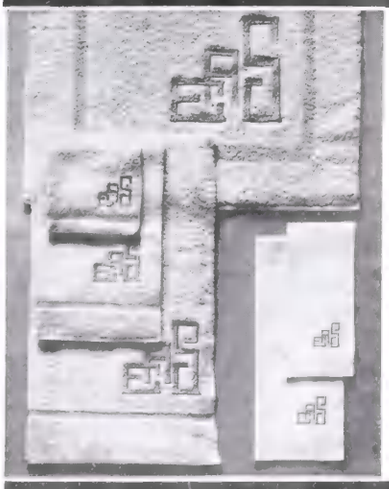
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***the* NEW IDEA IN HAND CARE**



No. 70
Soft white lambskin gloves, *cream treated*. Wear them for work or play. *Protect, massage, soften* and *whiten* the skin. Repeated washing will not impair usefulness. Comfortable, sanitary, durable, practical. Have an extra pair for night gloves. Send glove size. **$1.00** a pair.

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Colorful new Bath Towels in soft Pastel Shades—Peach, Blue, Yellow, Lavender, Green, Beige and White! Two Color Elaborate 3 Initial Monograms.

BATH TOWEL	$29.50
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FACE CLOTH	10.50
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For the summer home . . .
the "cellar" room . . . or
in any Colonial setting . . .

this knotted pine, hand-hewn trestle table, with keyed joints, and finished with a beautiful satiny, honey patina which suggests long years of mellowing action.

An authentic Pilgrim reproduction.
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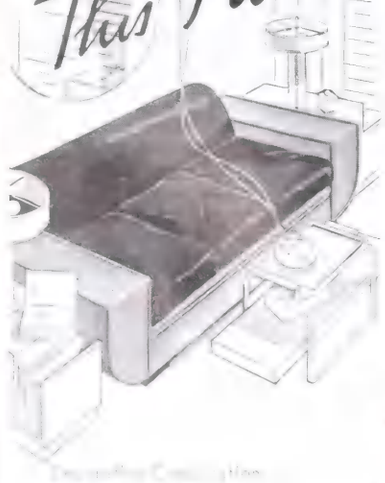
Intensive training in the selection and harmonious arrangement of period and modern furniture, color schemes, draperies, wall treatments, etc. Faculty composed of leading New York decorators. Cultural or Professional Courses. Also two-year course in Design. Day or Evening Sessions. Send for Catalog 5-R

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Those who cannot come to New York may take the same subjects by the Home Study method. Students obtain personal assistance from our regular Faculty. No previous training necessary. Practical, simple, authoritative and intensely interesting course. Requires a few hours weekly in your spare time. Start at once. Send for Catalog 5-C

NEW YORK SCHOOL OF INTERIOR DECORATION
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This Fall.. MODERN
more than ever!

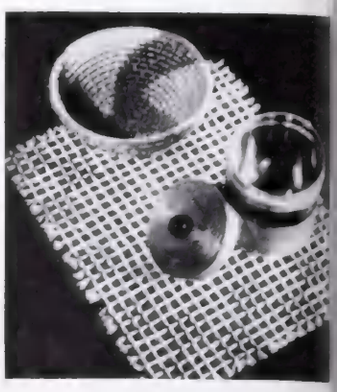


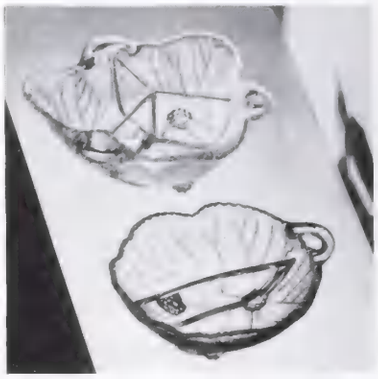
And that means to a great many people "Modernage modern." For this vast organization has pioneered contemporary design in furniture more than a decade . . . offering the most complete display of modern rooms, factory workrooms for creating the finest modern . . . and a thoroughgoing decorative service that cares for every last detail.

Modernage
162 East 33rd St., New York
Designers and Makers of Modern Furniture

WINDOW SHOPPING

14 Advance note to those who make their Christmas presents: Dennison crepe paper costs $1.15 a fold (roughly, 15 yards). You can make a fascinating thing with a simple tin, one fold, glue, a black wood knob and other inexpensive tools. Dennison will explain. The bowl is also paper, in the "lazy squaw" stitch. (See Dennison about this.) The mat is one of many kinds you can make. Believe it or not, the finished mat can be dry-cleaned with naphtha, so it's as practical as it is pretty. All these things are fun to make and almost bound to turn out well. They cost almost nothing.





15 The Little Gallery first got i glass dishes for their cou shop, but their customers were so sistent on having them and more them, that they brought them r back to town this fall when they m into their new big store. They're l signed after old glass, which gives t great charm. They are useful for thing from relishes to nuts. Absolu perfect for olives and cauliflower b and the rest of that sort of thing cocktail parties. Each one has a ha so it's easy to grab and pass. The la with three sections, is $.85. The sm is $.75. Postage is extra.



16 Your child will carry this light tenderly back to town in the fall to remind him of the summer at the beach. If you've been taking him sailing, so much the better. It will be all the more precious to him. Besides being an imaginative lamp, it is well designed and simple. The colors are those staples of the nursery, red, white and blue, which are eternally gratifying to the young eye. The light, as you can see, is concealed in the mainsail which has been wrapped round to shade it completely. The edges are stitched, whipped over and over. The price, $5.95. The place, McCutcheon.



17 The Misses Caryl B. Lauer Ethel G. Stein have hit pewter as a metal with untapped p bilities. They are not content to fo in the footsteps of the Puritans and departed from them with a dee shrug. No Puritan ever conceived cocktail tray sprinkled over with cocks. The cocks are shiny, the b ground dull, the whole charming costs $10. Then there are stacks o trays, three inches across, with de as various as you please, $1.50 ea large round plate, twelve inches b is $12. All of the pieces are signe the artist. All are handmade.

18 The season's maddest idea. A Top-er or Harem pipe. We asked Mr. and Mrs. D. Lee Cooper what it was all about. They said is was for smoking in bed (no conflagrations with the cigarette feet away from you on the bedside table), for smoking at the telephone (holder between the teeth and no smoke in your eyes), for smoking while you typewrite or anything else you please. It is its own ash tray and the ash falls into the tray automatically. There is an ejector in the holder which releases the butt cleanly, when you've finished. With heavy brass tray $1. In more elaborate finishes, more. Walsh Shop.





Margaret Jurden.
1230 Park Avenue



Mrs. "B. C.",
162 West 56th Street

. . . Take a hint from these successful apartment seekers

Apartment Hunting? Here's how to find your apartment quickly. Merely follow the example of these satisfied New Yorkers who found "just the apartment they wanted" through the want ad pages of the New York American.

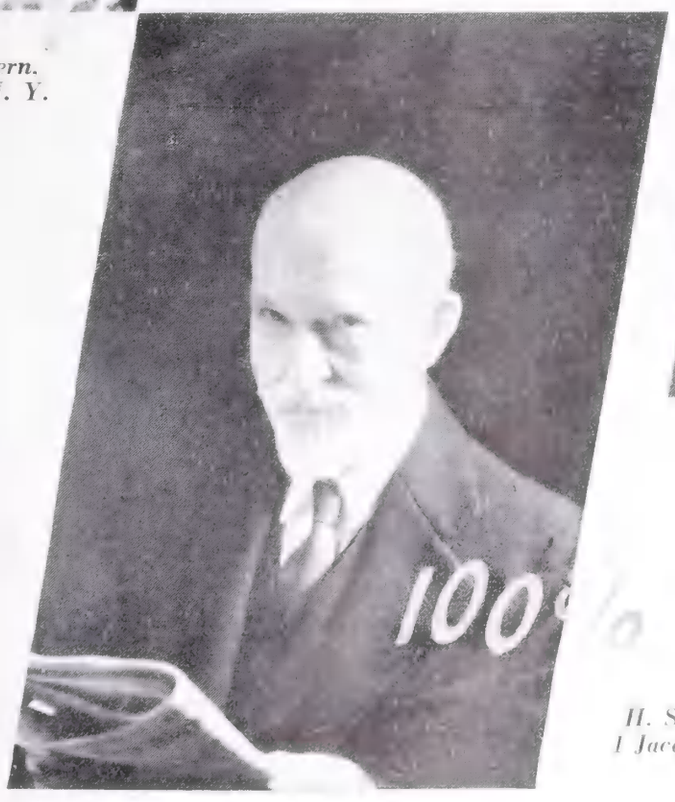


ra M. Stern.
ooklyn, N. Y.

Everyday, hundreds of want ads list apartments of all types, in all sections. Then too, The American offers you Jean Holmes, directing New York's most complete rental service. Her daily column describes available vacancies in a newsy style, her personal service serves when difficult or unusual requirements must be met.

Shorten your apartment search by depending on the New York American this fall.

THE BEST PEOPLE
are apartment hunting through N.Y.American want ads



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THE PLAZA is preferred by those who are satisfied with nothing but the best. Now you experience the traditional atmosphere of the Plaza in a modern setting. Suites of various sizes, spacious rooms, beautifully appointed, large closets, windows overlooking Central Park. The Plaza is located in the social center of New York with the fine shops and theatres nearby and with every means of transportation available. The famous Persian Room, popular for Luncheon, The Cocktail Hour, Dinner and Supper . . . with Dancing and Entertainment. Select your suite now for all-year or Winter occupancy. Single rooms from $5. Double rooms from $7. Suites from $10



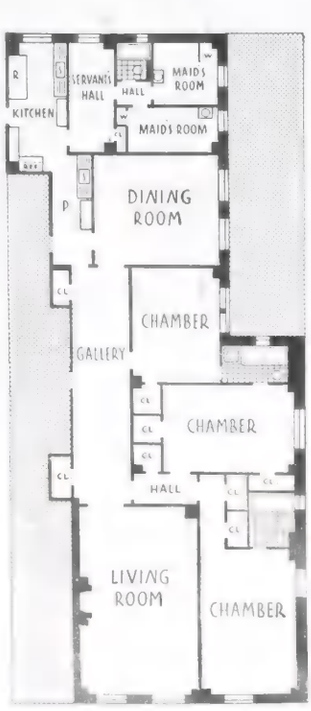
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1010 Fifth Avenue

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Spacious town apartments at a distinguished address. Beautifully proportioned rooms—wood-burning fireplaces. Convenient to smart shops and theatres.

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AT HOME IN

Haunts of the Better Hunted Apartments

THE fateful "Ides of March" of a long dead day have nothing at all on the generally almost fatal September apartment hunting season of this very much present and highly imminent day. How often has October first dawned to find you dog-tired, lease-less, and despairing of ever finding a really livable apartment? Undoubtedly, you have been indulging in the adult version of that aimless, wide ranging, strength-taxing, hare-and-hounds chase of your youth, which is what an unorganized search for apartments amounts to.

LET'S LOOK AROUND! Ever orderly, we start with Fifth Avenue. For those of you who want or have a need of a wide outlook, Central Park beautifully provides just that along the entire length of residential Fifth Avenue from 61st Street on up. Majestic and dignified apartment houses and cooperatives rear their classically architectural heights where once stood the famous and fabulous town mansions of "Millionaire's Row." Their past dignity and the atmosphere they generated still remain, translated however, in modern terms of six to twenty room apartments of every shade of luxury and desirability. Some of these houses have gone in for smaller suites, too.

FOR INSTANCE, 960 Fifth Avenue, New York's most luxurious cooperative, on the site of Senator (Copper King) Clark's mansion, has a rental wing, called 3 East 77th Street, offering 3, 4 and 5 room suites from $1700. If you want to entertain in larger quarters, Auguste runs a marvelous dining room for tenants' and cooperative owners' use.

THE ATMOSPHERE OF privacy is stressed in the eight room, 1 to a floor, apartments, of 912 Fifth Avenue at about $3800 a year. Right next door at 910 you can go in for 12 to 17 rooms, ample enough for almost anyone at most reasonable values. 1010 Fifth at 82nd is still another for bigger apartments. However you do it, any number Fifth Avenue is a grand old address to see on anybody's at home card. The side street sections in the 60's and 70's, just off Fifth, still maintain their proud exclusiveness of many generations, if you care to go in for a private house.

NOW ASK JEEVES to instruct the chauffeur to whirl over to Park Avenue, and examine the blocks between 47th and 96th Streets.

WITHOUT DOUBT THIS is the most famous and most fashionable residential avenue in the world. Its apartments are the envy and despair of tenants the same world over. Here perhaps as nowhere else in the city, you have the widest range of choice of types of apartments. Two room suites have outlooks over acres of flowering gardens or classic cloisters of formalized landscaping. From these you range up through all sizes and rentals that fit any budget to apartments of almost fantastic luxury and size—duplex, triplex or maisonette.

THE ACRE OF flowering gardens t to, is the vast inner court of 2 Avenue, 2 rooms to 7 at prices at $1,100. And have you notic few are the "No dogs and chil lowed" signs nowadays? In 277 gone all the way in providing r sheltered playgrounds for the generation, in addition to all th features. In 270 Park Avenue a 17-room apartments from $3,800 500 with no restrictions on the en of the beautifully formalized garden. For sheerly beautiful ized spaciousness, see 640 Park 15-room, one to a floor apartme the 16-room apartments in 903 Pa a straightaway from fireplace to t through dining and living roo feet. Another one to a floor ap house is 635 Park with 13 rooms at a most attractive figure.

DID WE SAY small, exclusive suite about 381 Park with 4 rooms, these to a whole floor at $2, mighty reasonable way to bu exclusiveness. Other places to clude 885 Park Avenue, 911, 1165 Park Avenue. A myriad of t plans are presented to fit any your schemes of things. Many city's most exclusive clubs proud Park Avenue addresses. And in per stretches are located some most fashionable schools. The value of a Park Avenue ad axiomatic.

LONG BEFORE THE Westcheste end was conceived or even con our leaders of society and searc relaxation found the surging t troubled waters of the East wondrous sight to see from country spots along its rocky The farthest north some hund years ago, was the point of 86th to 88th Streets. Here, A Gracie, the town's shipping and millionaire built a summ wherein such as Washington Thomas Moore, John Quincy a friends made literary and socia This house still stands as a museum in the present Carl Park. Near it John Jacob Ast and had as neighbors the Ch Provosts, the Rhinelanders and Their homes have vanished, who seek quiet, charm and be find them in the many beautif ments that have grown up in ored area. Here, too, have g some of the best known school apartments, the budget that or $1,400 per month, will be

CONSIDER 120 EAST End Av 85th, which in 1932, won a Go Award, given by the American of Architects, as the best N apartment of the year. Inciden was about the last of such gra ings since the well known de Here you get Park view, riv and a very lovely private g suites from ten to nineteen r ginning at about $4,000. An

IANHATTAN

l Gracie Square, corner of Avenue and 84th Street, with 12 rooms starting at $3,300. goes for all the bigger and ern houses in the neighbor- just for versatility, the same rs some of Mr. Vincent As- tly modernized private houses he London Flat style, with upervised by Prince Obolen- ranging up and down East ue at 82nd Street and 88th reets. You can live there for $45, to as high as the budget onth.

EAST RIVER area reclaimed by New Yorkers is Sutton Place, reet. In fact this was one of n the modern urge to restore of river-side residence. Miss gan, Mrs. W. K. Vanderbilt oup of friends shared the a group-maintained garden nk of the river. From their ster of private houses has listrict of apartments of rare l desirability.

LY, NOT many of the huge things. There are one, three ooms in 400 East 59th Street as low as $780 per year, and 57th Street offers 1, 2, 3 and artments starting at $60 per ll are planned in the Sutton it.

DOWN THE river, at 51st e famous Beekman Mansion l a historic and residential which after a period of ce by the brownstone and l of post-Civil War days, has en restored through the con- of many beautiful and im- partment buildings.

CLUDE River House, coöpera- ordinary, right on the river Campanile directly opposite 2nd Street, the well-known apartment group, and others. et in these buildings anything rooms up to a whole floor from $80 a month. A very lity to browse about.

THE high spots only. In your will pass through and by a attractive and charming resi- reas. Some are islands of hers are less sharply defined to merge one with another. nd improvements go on con- more and more hunters of ve ideal force the growth districts. As requirements wners and builders comply.

SUTTON PLACE, the demand small suites, so the district the direction of "Sutton a most artistic job of reno- group of private houses into 2 and 3-room apartments en- very pleasant outlook on to easant and large inner garden. Avenue and 52nd Street is " another similar moderniza- on the Parisian pension idea, asant, convenient and quite, quite reasonable—rents as low as $60 with nothing much over $100.

IN SPITE OF depressions and rumors of depression, many changes have been made in the past two years. The principal effect has been to make many of the more exclusive and expensive districts available to a wider clientele, which is a polite word for tenants. Many a super-apartment of 12, 15 or 20 rooms on Park Avenue has been replanned to make room for 3, 4, or 5 two to five-room apartments. One of these is 410 Park Avenue, formerly offering only 11 and 13-room stuff. But now you can also look at, before you lease, some very nice 3 and 4-room apartments at very nice prices, indeed.

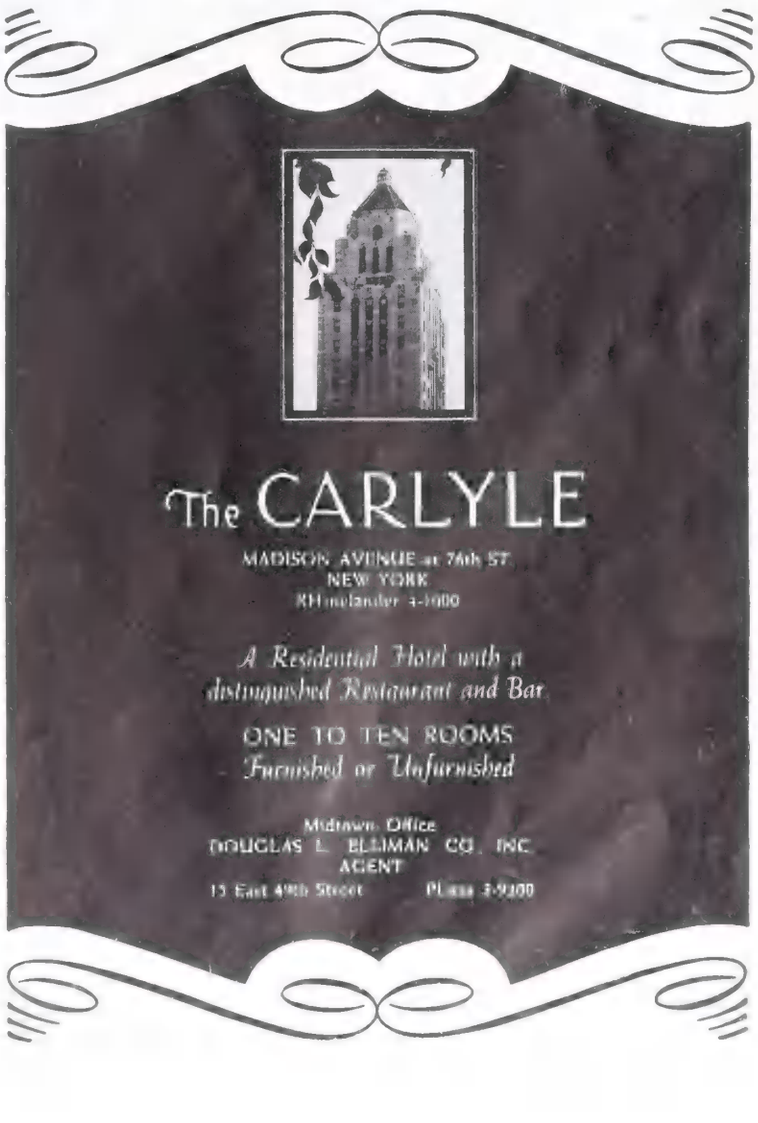
EACH OF THE East River districts has grown in extent through the renovation and remodeling of surrounding buildings. Dozens of private mansions and town houses have been converted to offer hundreds of individual and fascinating apartments.

AT THIS POINT group yourself with a real estate, or rental broker who is specializing in, and therefore familiar with, the district or sections you like. Discuss with him all the details of rooms, baths, exposures, closets, fireplaces, refrigerators and such trivia. We haven't mentioned these before, because they, in all their fine points and details are, after all, common to any in comparable buildings anywhere. The chances are very much in your favor that the broker will offer you half a dozen apartments of just the kind you want, almost before you have finished talking. And, what's more, he'll have plans to show you immediately.

MANY A TENANT finds time all too short for social and business obligations, and cuts down wasting hours on the home-and-housekeeping duties. Which if you like it, is as it should be. And many a house has recognized the need for supplying a sort of ready-made home of the kind you are used to, or would like to have, if you had time. Hence the growth of that famous institution that makes living so easy, the apartment hotel. You can get suites from one room up to as many as you want, for a week or year, all furnished, with facilities for meals cooked by yourself or sent up from the hotel kitchens. In short you can live as you will and pay any price you can afford. Some of these houses are the Navarro, the Wyndham, Ritz Tower, Warwick, Lombardy, Devon, Hotel Plaza, Savoy Plaza, Sherry Netherland and Carlyle.

A WORD ABOUT rents. The day is past when any offer is a good offer. During the past year, vacancies on the East Side, the area we have been talking about, have decreased some sixteen per cent as more and more tenants have crawled out of their depression storm cellars. And in spite of the increase in the number of smaller apartments, due to aforementioned remodeling and renovizing, there are actually less of the better apartments available now than last year.—JAMES E. WILSON.





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911 PARK AV.
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5 and 8 Rooms
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6, 9, 10 Rooms
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6 and 8 Rooms
1165 PARK AV.
7, 8, 9 Rooms
125 E. 84th ST.
6 and 7 Rooms
180 E. 79th ST.
3, 4, 6, 7 Rooms
175 E. 79th ST.
3 and 6 Rooms
130 E. 75th ST.
6 and 7 Rooms
14 E. 75th ST.
3 to 8 Rooms
33 E. 70th ST.
8 to 13 Rooms
325 E. 57th ST.
3, 4, 6 Rooms
410 E. 57th ST.
4, 6, 7 Rooms

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From cabanas, dude ranches and mountain lakes, they are returning to THE NEW WESTON. Among those who know and demand good values, THE NEW WESTON is popular because it's smart, convenient, comfortable and economical.

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EAST SIDE APARTMENTS
OF DISTINCTION—MOST REASONABLY PRICED

470 PARK AVENUE
13 rooms, 4 baths, on corner. Every modern appointment.
$6000

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6 rooms, 3 baths, large foyer, Southern exposure.
$2700

21 EAST 82nd STREET
9 rooms and 3 baths
10 rooms and 4 baths
From $3200

20 EAST 67th STREET
3 exceptional rooms, kitchenette and bath. Living room, 14 x 26 with fireplace.
From $1300

471 PARK AVENUE
4 rooms, bath, 12th floor, $2000
6 room duplex 2700

116 EAST 58th STREET
(Just East of Park Ave.)
8 rooms and 3 baths.
From $2100

30 EAST 55th STREET
5 rooms and 2 baths, corner apartment$2000
9 rooms, 3 baths occupying the entire floor.
From $2700

36 CENTRAL PARK SOUTH
3 rooms overlooking Park. 2 rooms with unobstructed Southern exposure, serving pantries—maid service.
From $1200

HUBERTH & HUBERTH, INC.
2 COLUMBUS CIRCLE
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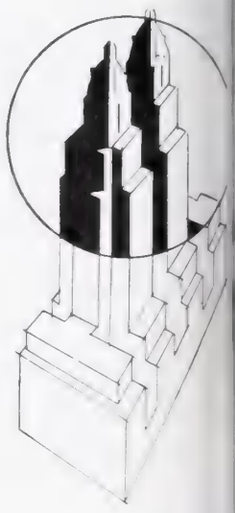
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FOR

GRACIOUS

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THE

TOWERS

PRIVATE ENTRANCE FOR

50TH STREET & PARK AVE.

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ASTORIA

PARK AVE. • 49TH TO 50TH

NEW YORK

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888 PARK AVENUE

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Both houses are characterized by **dignity** and **spaciousness.** The apartments are **flooded with sunshine** and equipped with **modern** housekeeping facilities.

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10 ROOMS, 4 BATHS — 12 ROOMS, 5 BATHS

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Where
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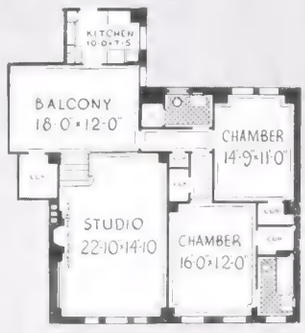
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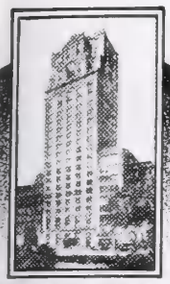
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THE DOG

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White Knight of Romance, Hungarian Kuvasz shepherd dog from the Romance Kennel, Madison, New Jersey. Miss M. E. Marsh, the owner of the Kennel, was the first to introduce these dogs to America

THE KUVASZ. In recent years many new breeds have been introduced into this country from Continental Europe. Interested fanciers have taken the keenest pleasure in building up kennels of dogs which are innovations on this side. Through their enthusiasm and their expenditure of time and money they have made these various types popular. At some of the important recent shows visitors have been greatly impressed with large, white, long-haired shepherd dogs, quite unfamiliar. Inquiry has developed that these newcomers are the Kuvasz or Hungarian shepherd dogs, which are said to be one of the oldest canine races. Their origin is supposed to go back to the Tibetan dogs, which were descended from the dogs of the Bronze Age long before the beginning of the Christian Era. The Kuvasz is claimed to be one of the few breeds which have remained pure since the Asiatic invasions of Europe. The word Kuvasz is identical with "Kuwasz" in Turkish, which means "armed guards of the European Ambassadors and Consuls;" and with "Kawwasz," the Arabian word which means "bowman." In old Hungary the Kuvasz dogs were especially bred by King Mathias I (1458-1490) for hunting in the high mountains, and were given only to princes and magnates, hence the name Kuvasz was given to these pure white animals because they were the guardians of the lords. When these dogs of the lords eventually found their way into the hands of the simple people they were bred and kept for the defence of the herds against beasts of prey such as wolves and bears. Today wild animals are seldom a menace and these dogs are used on the solitary farms and manors of the Hungarian Steppes as guards and as shepherds for the flocks. It is said of the Hungarian shepherd dogs that they can count their flocks and know when a single sheep is missing. The Kuvasz possesses a beauty and character that makes him desired wherever he is seen and known. He has fine proportions and carriage with a graceful movement. The coat is pure white or slightly ivory-tinted: long, sleek and wavy, thick and without odor. The Kuvasz is clever, lively, good-natured, and is extremely devoted to the members of his family, but watchful and suspicious of strangers. He is not an habitual barker, being conscious of his strength and dignity. It is most necessary, however, that the Kuvasz become accustomed to obedience and trained when young or they may become unmanageable because of their size and strength. In Hungary the Kuvasz are unspoiled shepherd dogs, which have not been inbred to the detriment of their stamina and intelligence. They have the vigorous constitutions of outdoor dogs and it is said that they seldom suffer from distemper. Due to the beauty and fineness of their

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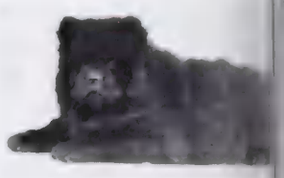
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R. W. TAUSKEY

Tri-International Champion Pierrot of Hartlebury, owned by Mrs. Richard S. Quigley, Orchard Hills Kennels, Lock Haven, Pennsylvania

coats it might appear that these dogs require extraordinary care, but such is not the case. They seldom need bathing and all that is necessary is to loosen the coat with a coarse comb to prevent matting. The Hungarian shepherd dog has made his progress in this country without the benefit of a specialty club, and hence no standard for the breed has been officially adopted as yet. He is, however, a strong, sturdily-built dog, with a head proportionate to the body. The skull is broad and flat, the ears are set well back and lie close to the head. The eyes are dark and the nose and flews black. The picture on page 16 will convey far better than words the beauty and stateliness of these impressive dogs. This is one of the breeds which has been developed in this country by a single enthusiast. I recall a few years ago when the first of these dogs appeared here. They were brought by a Hungarian couple seeking their fortune in the land of promise. They became short of funds and found it necessary to sell their dogs. Miss M. E. Marsh of Madison, N. J., visited them and, being fascinated with the aristocratic beauty of the animals, purchased the male dog. She became interested in the romantic history of the breed and secured all possible information regarding it in Europe. With much difficulty and costly procedure she imported a bitch and from this matron and the male she already owned she raised the first litter of these dogs ever bred in America. She then established the Romance Kennels, which are devoted to the Kuvasz. We are indebted to Miss Marsh for the picture and data about these dogs.

PEKINGESE. Most popular of all the toys of the day are the Pekingese, quaint Oriental dogs with gait of a sailor ashore and the courage and insouciance of a marine in a foreign city. Unknown to the Occidental fancy until 1860 when the allied forces entered the imperial palace in Pekin, the breed was introduced into this country through England years ago and ever since has held a warm place in the hearts of American fanciers because of his many fine qualities. One of the most notable specimens that has been imported is Champion Pierrot of Hartlebury, owned by the Orchard Hill Kennels of Mrs. Richard S. Quigley of Lock Haven, Pa. He was a British champion before coming to this side and has since added the American and Canadian titles to his record, besides almost innumerable victories in all-breed shows and specialty events. The picture of Pierrot reproduced this month shows what the highest type of Pekingese should look like.

VACATION. September and October are the months most favored by Americans for motor touring. Sunny days are not too warm for continuous driving and cool nights invite to comfortable rest at mountain and seashore resorts. Vacation and touring time each year bring a recurring problem to the dog owner. What shall be done about Mickey, or Jerry or Patsy? Shall they go along with the rest of the family, remain at home with servants, or be placed in a kennel? These questions must be answered individually, according to the circumstances of the case. Much depends upon the dog. Many a devoted pet suffers acutely if parted from the

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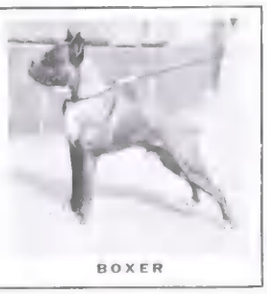
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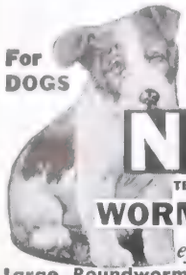


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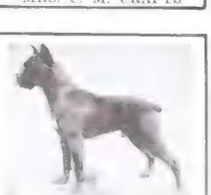
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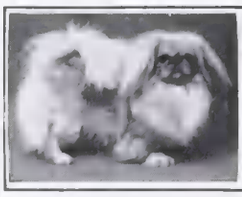


Champion Nanda von Loheland, an outstanding great dane from the Warrendane Kennels of Mr. and Mrs. H. M. Warren

ones it loves, refusing to eat properly and undergoing, apparently, much mental strain, whether left with servants or sent to a public kennel. Others—the carefree, rollicking kind which treat the whole world as a lark—get along famously under almost any conditions. Members of this clan, for the comfort and enjoyment of all concerned, might well be the better for a fortnight or two in a well-ordered kennel, where hours for food, exercise and sleep are regulated by the clock. Their care and diet and the individual attention they receive may be arranged in advance and may be as extensive as the owner cares to pay for or can afford. But if some members of the household remain at home during the touring period, the family pets would be happier in familiar environment.

If Towser must go with the tourists his requirements ought to be a part of the general plan. His own feeding and drinking dishes should be stowed where they are readily available. If a part of his diet calls for a particular brand of prepared food or standard biscuit, take a sufficient supply, as they may not be obtainable en route; but meat is to be had at any butcher shop. Do not feed a hearty meal just before starting a journey. Some dogs are habitually car sick and should not be taken on long rides. Never let a dog ride on the running board. Do not place him in the back seat of an open car unattended, even if he is tied. A swerve may bring piled luggage down on him and break a leg. He may make a lunge at another dog, break his leash or collar and be run over or become lost. Do not let him ride with his head straining out of the window, as the constant rush of air is bad for his eyes and he may get foreign substances in his eyes or ears. Always keep the leash attached to his collar or harness. It is easier to grab in an emergency than hide or short hair. Stop frequently for a walk, always on leash. A city dog in the country may become deliriously happy in an unfettered romp; but the stoutest-hearted terrier comes out second best in an encounter with a skunk or a porcupine. See that he has water frequently, especially on hot days, but do not pour it from the filling station can.

TRAINING. One more opportunity is offered the amateur owner to observe companion-trained dogs in competition in the Eastern section. The Somerset Hills Kennel Club, which will give its annual bench show at Far Hills, N. J., on Saturday, Sept. 21, has included one of these events in its program. Anyone intending to handle his own dogs in the show ring must realize that, all other things being equal, the well-trained dog will defeat the untrained specimen. This is not in reference to the trained-dog competitions; but to the every-day bench show, indoors or out. The bench show judge must look for many things in judging a class—conformation, coat, condition, eyes, teeth, color, soundness. The last is one of the most important, especially in the sporting and working breeds. It is judged by the dog's actions while in motion. Lameness disqualifies, of course; but it is by the dog's movement of the legs and carriage of the body that the judge must determine whether he is capable of performing the tasks for which his breed is intended. Therefore it is the dog that walks and trots naturally, freely, joyously and with full confidence in his handler that displays his gait to the fullest advantage before the judge who has him under closest scrutiny. Training to walk freely and to heel on the leash is as necessary for a dog in show competition as it is in companionship. The second lesson in companion training is walking or trotting to heel free—that is, without the leash. It is an easy step, although no attempt should be made to introduce a new lesson until the first has been thoroughly learned. Needless to say that all training should be done in a quiet environment, where there will be no interruption and nothing to distract the attention of the pupil. When the requirements of heeling on leash appear to have been mastered the latter may be removed. Any inclination to wander is quickly checked by slipping on the leash. In training for obedience tests, the dog, when walking at heel, either on the leash or free, is taught to sit where his trainer stops. Sitting on command is a later lesson, but a start could be easily made while the pupil is learning to walk at heel.



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September

September 1—Pontiac Kennel Club, Pontiac, Mich
September 1-2—New Mexico Kennel Club, Santa Fe, N. Me
September 2—Bridgewater Kennel Clu, Bridgewater, Mas
September 2-3—Hoosier Kennel Club, Indianapolis, In
September 7—Storm King Kennel Club, Cornwall, N.
September 7-8—Potawatomie Kennel Clu, South Bend, In
September 8—Middletown Kennel Club, Middletown, N.
September 8—Erie County Field Dog Club, Buffalo, N.
September 8—Oakland Kennel Club, Oakland, Cali
September 10-11-12—Louisville Kennel Club, Louisville, K
September 10-11-12-13—Brockton Agricultural Society, Brockton, Mas
September 13—Brussels Griffon Club of America, Old Westbury, Long Island, N.
September 13—Pekingese Sleeve Dog Ass'n of America, Old Westbury, Long Island, N.
September 14—Tuxedo Kennel Club, Tuxedo Park, N.
September 14-15—Ingham County Kenne Club, Lansing or East Lansing, Mic
September 14-15—Memphis Kennel Clu, Memphis, Ten
September 15—Glendale Kennel Club, Glendale, Cali
September 15—Westchester Kennel Clu, Rye, N. Y
September 17-18—North Mississippi Kennel Club, Clarksdale, Miss
September 21—Somerset Hills Kennel Club, Far Hills, N. J
September 21—Eastern States Exposition, Springfield, Mass
September 21-22—Southern Hills Kennel Club, Kalamazoo, Mich
September 22—Camden County Kennel Club, Camden, N. J
September 27-28-29—Los Angeles County Fair Kennel Club, Pomona, Cali
September 28—Englewood Kennel Club, Englewood, N. J
September 28-29—Southern Iowa Kennel Club, Ottumwa, Iowa
September 29—Westbury Kennel Association, Westbury, N. Y
September 29—Northern Ohio Beagle Club, Chippewa Lake, Ohio



THE CAT SHOW





ats are NOT
urniture - - -

many people seem to be in-
ed to the opinion that while the
en is fascinating and cute, the
wn cat likes to drape herself
luorously over a favored piece of
iture. They often confuse the cat
the furniture. Furthermore, they
nt the rather aloof and superior
tude of the adult feline.



admit at the outset that no cat
fall over backwards to demon-
te undying affection. They're
intelligent for that. Like hu-
ns, they render just about the
e amount of interest as that
ch they receive.

if you start right and purchase
edigreed cat of the particular
ed you fancy and follow a few
ple rules in raising the kitten,
'll find that throughout its entire
to ripe old age your cat will be
entertaining and genuine com-
ion. It can be trained to come
en you call it and to do no end
diverting tricks. In its early days
kitten, teach it to play. (A ping
g ball makes a nice noise and
nces with a speediness in full ac-
d with the cat's own lightning-
movements.)



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minute news of the cat world, if
're interested in attending the
ws—if you're about to purchase
r first kitten, or if you need advice
ut the care and training of cats,
is your cordial invitation to ask
the questions you want. Just ad-
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Siam's Miette III, a fine example of Siamese cat. Bred by Mrs. Karl B. Norton, White Plains, New York

The Siamese Cat

WHEN people select a household pet it is necessary to find one which not only is attractive to look at but one which also has intelligence. These two qualities are outstanding in the Siamese cat.

As far back as can be traced, this cat has been revered in the temples by the people of Siam and highly valued by the sovereigns of that country. Fine specimens of the "palace cat" were given by the former king to titled Englishwomen. Many of these cats were entered in the English shows, where they attained their championships. Descendants of these cats are the pure-bred Siamese cats in America today and many others of these attractive little animals have been imported to us from Siam, England and France.

The perfect Siamese has a panther-like gait and is very alert. His coat should be soft, of fine texture and close to his body. There are two general types of Siamese, the Seal Point and the Blue Point. The former should have face, ears, legs and tail of a decided deep seal brown. The body itself should be a deep cream, almost beige. The eyes should be a deep, clear violet blue in color and slanting, not round in shape. At night the eyes take on a red glow when the light shines into them and look like balls of fire. The head should be wedge shaped, the ears setting well up on the head, and the tail should be long, tapering and straight. In the case of the Blue Point, the same standard applies as for the Seal Point, except that the cat has a pale blue body color with dark blue "points."

Kittens are born snow white but almost immediately the "points" begin to darken. By his first birthday, the Siamese should be at his best, with perfect contrast between the light body and the dark "points."

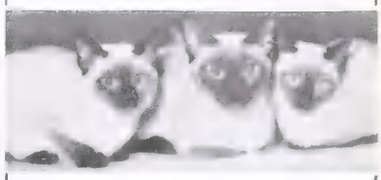
These characteristics are what we look for in the perfect Siamese cat. We hope for them but it is not often that we find them all in the same cat. When a cat possesses all these qualities, needless to say it is cherished in the hope that some day it will attain its championship.

One of the most outstanding characteristics of the Siamese cat is his affectionate and loyal nature. He is devoted to his master and develops best when he is permitted to live in the house with the family. Because of this characteristic he is an ideal pet for those who live in apartments and hotels. He is extremely clean in his habits, and can be trained to ride in an automobile and to go out on a leash.—Mrs. Karl B. Norton.

THE LATE SUMMER finds us running into show time and the Sixth Annual Championship Show of the Indiana Persian Cat Club is scheduled for September 5th and 6th. It is to be held in conjunction with the Indiana State Fair at Indianapolis. There is a record list of cash prizes, trophies and special prizes. This show has a high standard to live up to as its predecessors have been rated with the best. Mrs. Mabel Davidson of Anna, Illinois, is to judge and Mr. G. M. Broo of Indianapolis is the Show Manager.

On October 11th and 12th, during the week of the famous Danbury Fair, the Annual Cat Show will be held there. The Danbury Fair is one of the outstanding fairs in the East and offers those who attend the Cat Show a wide range of interests, for not only are there the multiple other attractions of a famous country fair, such as horses, cattle, dogs and agricultural products, but here in this perfect setting the cat comes into his full glory.

ROYAL SIAMESE KITTENS

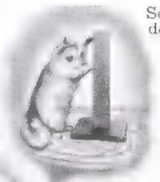


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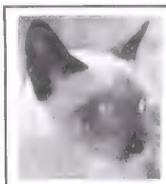
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Living-room representing the highest t
of 18th century decoration, with typi
Georgian background. The Sheraton s
($235) and end-table ($265), the tw
tier dumb-waiter ($160) and butl
tray ($60), the fine old Wedgwood d
sert set ($350) from the Countess of Por
mouth's collection are antiques; otl
pieces are certified reproductions made
the Sloane workshop. This and twen
three other complete rooms planned
the Decorating Staff comprise the F
Centuries Floor—a treasure-house of r
and beautiful things for the home.

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living-room is in the Smaller Homes Sh
—a series of rooms on the Budget Flo
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HOME & FIELD

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ARTHUR H. SAMUELS
Editor

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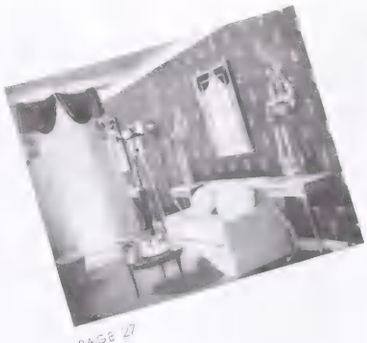
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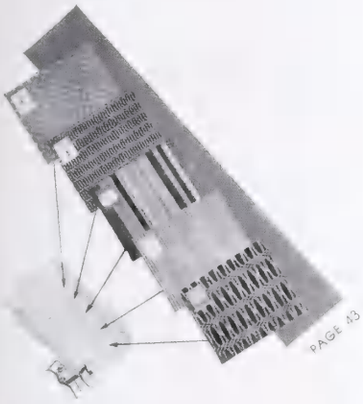


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ON THE HORIZON



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HOUSE BEAUTIFUL's decoration forecast for this fall is keyed to the slogan: HIGH STYLE AT LOW COST. The canny buyer wants value and smartness wrapped in the same package. Here is the shopping list:

Leading furniture styles are eighteenth century English (see "Pickled Pine" and "Good Buys of the Month" in this issue) and a pure, undiluted modern (see "Squares and Circles") which has not been influenced in any way by period. Period furniture sticks rigidly to its period. No hybrids. Neo-Classic is on the wane.

The woods are mahogany (see "Good Buys of the Month"), maple in a twentieth century version for informal rooms and—very high style indeed—so-called blond woods, such as pickled pine (turn the page for this).

The stronger colors are warm Burgundy, tempera brown and Chinese cherry red (see fabric and wall paper pages).

The less emphatic colors (just as important), Venetian pink (see "Pickled Pine" and fabrics), aqua and French blues, and blue-greens.

Wall papers focus attention on clear colors. (See pages 36 and 72.)

Machine-made carpets have patterns clipped into the nap, so that, at popular prices, they resemble hand-made ones. (See rugs.)

Fabrics stress brocatelles, damasks and embossed types. Period designs are used on smooth-surfaced materials such as linens and glazed chintzes. Metal threads are frequent. Stripes are headliners.



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HAROLD HALIDAY CO.



PICKLED pine is pigeon-holed by experts under the general heading "blond" wood. You see a typical pickled pine color above. This setting was made by Décor at the Lombardy Hotel in New York. It shows colors of the season which throw into relief the charm of the wood. Blue Celanese glass curtains divide Johnson and Faulkner's fuchsia taffeta draperies. The table is modern and designed by Décor. The other pieces are old ones. Above the bookcase hang Three Graces after Angelika Kauffmann. Opposite is a room by Thedlow in which pickled pine walls, brackets and chairs are accented by dark details: the bronze busts, the black bakelite and glass table, the mahogany tables. Left: sketch of wall bracket from Jane Smith.

Pickled Pine

Rediscovered for this season and used in new ways

YOU may hunt in vain for mention of pickled pine in any manual on period furniture. Pine, yes. But pickled pine, or as a matter of fact, pickled anything, no. ut there is pickled pine. It looks out at you from the indows of half the smart shops of the country. Depart- ent stores are opening special pickled pine corners. ecorators are disposing it around their show rooms. ickled pine is the big and smashing news of decoration r this fall.

It is curious that it should be, because it is not really ws. Shops have known about it. Decorators have carried You have seen it here and there and neither you nor nyone else has given it very much thought. The reason r its sudden emergence into an undeniable limelight is obably as logical as all the other things which happen decoration. (And decoration is supremely logical.) It has at last found its true background. In a year when pastels for walls and floors and curtains have swept the more garish colors right off the palette, pickled pine finds its ideal setting. In itself it is delicate. It has none of the swashbuckling masculinity of the modern styles. None of the heavy mannerisms of Victorianism. It needs a clear and lucid setting, a setting comprised of the dusty Venetian pink which is the fall's most exciting color, and the subtle Chinese pottery glaze blues, the sec, almost pastel browns, the whites which are not white. It needs charm.

To revert to the riddle posed at the head of this article, the riddle implicit in the fact that pickled pine is next to impossible to document: pine is old in use, but pickling is new. It is a child of this century. Pine, when it was used most, was invariably painted.

The English seem to have been the first to wake up to



Settings which show that pickled pine

is perfectly at home with other woods



F. S. LINC

Old corner cupboards of pine which have been stripped, remarkable for their small scale. They would fit into any medium-sized room. Shown with a mahogany table. At the top: another old pine cabinet. From Louis L. Allen

the possibilities of the wood. Obviously because they had a lot of it. In the Middle Ages, Great Britain was green with pine forests. Apparently many of them were cut down, for in the sixteenth century and in the reign of James I more pine was planted.

BUT it was not until the eighteenth century that pine, and especially "deal," as the best pine is called, began to be used in interiors. The cabinet makers found themselves cutting a straight-grained wood with almost no knots. It has little tendency to warp or split. But, and here came a serious hitch, though it is magnificent for carving because it is so soft, by the same token it breaks easily. As a result, it was used most for paneling rooms, for mirror frames (because it wouldn't warp) and for the same reason for the frames or carcasses of furniture. But wherever it was used and however, it always was painted or gilded. The wood itself, as far as we can learn, was never left exposed. How English pine came to be uncovered or when, it is difficult to discover. It seems to have happened in the last fifty years; it may be that it can even be limited to this century. The reason for doing it probably was to clean off innumerable coats of paint, grown cracked and dusty through the years, in order to gain a clean surface for repainting. The fact remains that someone had the eye to see that the wood was lovely stripped and more appropriate to present trends of decoration than when buried under roses and ribbons. It was discovered that a piece of old pine which had been painted had had a transformation worked on its fundamental nature. For the paint, in some chemical way, had darkened the veining of the wood, so that it had gained a drama in marking not present in new wood. All that remained to do was to wax it, and its clear color with the darker veining was far more exciting than any painting could be.

These old pieces, denuded, are extraordinarily well at home in this eclectic generation. We have learned ways to reconcile tubular steel chairs with fat upholstered hassocks.



Lyre brackets and plant stand: pickled pine. Painted consoles may be had in pine. Sofa: pink satin. A new Thibaut paper is in royal blue and aqua, the rug aqua. Curtains, blue ninon and satin. By Jane Smith

We have wedded provincial pieces of any nationality to one another, we use Regency pieces in rooms dedicated to Directoire. All, as we never tire of saying in this magazine, with remarkably fine results when good taste is blended into the mixture. Here is a new marriage. Stripped "blond" woods with mahogany and other more sombre woods.

House Beautiful believes that no room should be entirely furnished in pickled pine, though a corner may be, as you see from the first photograph. Thedlow has the interesting idea of using it as the most repeated wood in a small pine-paneled room. This is a great success because of the sharpness of the black accents which relieve it from any monotony. Jane Smith, on the other hand, uses it incidentally in a vivid room, as an accent itself, a light accent. Joseph Mullen and many other decorators feel that it is peculiarly sympathetic with mahogany. But in almost any room which is not unmitigatedly modern, you may use, with very good effect, pickled pine wall brackets of the sort which appear in Décor's, Thedlow's and Jane Smith's settings. Here the softness and the color of the wood are capitalized to the full.

As to pickling, the word and the process: the nearest our research brings us to a happy solution of it is that its ultimate effect is the same as the stripping of old painted pieces. For pickled pine is within the reach of the average pocketbook. And it is no makeshift for a finer thing. It has character and style. It is definitely aristocratic. Modern pickled wood lacks the fine veining of the antique, but it has tones of its own which are hard to excel. The name probably arises from the use of certain acids in the preparation of the wood before it is ready to be waxed. Personally we like best the rather tart explanation of a cabinet maker busy rubbing a piece of pickled pine and obviously bored with our questions: "You stick the furniture in a pickle vat, you know, brine, and leave it there for a couple of days, and it comes out pickled." Actually vats are sometimes used but, alas, they never saw a pickle.

MORE CUPBOARD SPACE

Cabinets to install in odd closets or corners throughout the house to gain storage room



Above, a unit which will help inculcate neatness into a small boy. Room for clothes and toys. Below, in the garage such a cabinet as this would house equipment, maps, accessories



Cupboard in the basement for putting away all your luggage





Subdivide the hall coat closet so that it will also house the games, bridge tables and addenda you use in the living room



A small closet becomes a repository for curtains and blankets in the summertime

THE question before the household is not so much how much room you have, but how you use it. The veriest cubbyhole can be put to use. Or you can build a unit hich is a closet in itself. True, the closets sketched on this age are on the whole spacious. But they are no more than rrows to show you ways to step up any size closet to its llest efficiency. The underlying principle of them all is rderliness.

Begin with luggage. It has to be somewhere when you're ot traveling. If you pile bags on trunks, helter skelter, they re likely to descend, like a waterfall, all over the place. you set your bags out on the floor, they eat up space. ogically it follows that you should have your carpenter uild a simple cabinet sectioned off so that your typical. avorite types of bags and trunks are allowed for. The inner artitions may be temporary, removable, if you're likely to quire different sorts of baggage in the years to come.

Then there's the matter of the garage. HOUSE BEAUTIFUL cls strongly that there is no earthly reason why garages ould always be messy places. Yet they are, nine times out f ten. Maps and waste rags, cans of cleaning fluid, guide ooks and the hose are generally in one grand scramble. ave a cabinet which holds them all. An important feature the drawer at the base, which has ventilation slits and is lined with metal, probably tin. This is for the rags soaked in oil or cleaning fluid, which are readily combustible.

UNLESS your small boy is a tidier child than 90 percent of the small boys in the world, his room, and especially his closet, is a den of horror. A utility cabinet, figured to hold treasures from baseball bats to birds' nests, will obviate some of the worst of this. You can make it appeal to him by painting devices on the drawers which indicate at a glance what goes where.

On this page is a suggestion of what to do with your hall closets. The downstairs one, obviously, is partly given over to coats, hats, rain coats, umbrellas, hangers for guests' wraps. But that's likely to leave a good space over. In this you can stow games, cigarettes, all the things you'll be wanting in the living room. Take special note of the openings in the dividing wall made to store two bridge tables. One of them goes above the other. They pull out on rollers with the greatest of ease.

The upstairs hall closet can be fitted as a repository for winter curtains in summer, summer curtains in winter. Blankets are stored in deep drawers at the bottom. The curtains hang out on a rack so they won't get wrinkled or musty. Your long drapery rods have a special compartment.

REVOLT AT PALM BEACH

by LOUIS CAPRON

Tropical Colonial, a gracious and livable style new to America, is supplanting the Spanish

THERE seems to be a fertile something in the air of Palm Beach that generates new architectural ideas. Here Addison Mizner combined plaster and iron, pecky cypress and tile, and mixed them with color, sand, palm trees and sunshine into a Circean broth so potent that it turned Southern Florida into a stuccoed exposition more Spanish than Seville itself and even introduced tropical architecture into such unlikely spots as Maine and Northern Oregon.

Today in Palm Beach a style new to continental America is maturing and promises to supplant the Mediterranean wherever palm trees wave. It is ideally suited to the climate, because it was developed by generations of comfort-loving colonists to fit just such conditions. Many of its basic features come, along with crawfish and Jamaica rum, from the British West Indies. We may call it Tropical Colonial.

Palm Beach has been rather a proving ground in which to develop the proper shuck to contain the American millionaire in his tropical winter. When Henry Flagler spawned the place back in the last century, the matter of an architecture appropriate to the tropical United States was obviously not considered, because what arose through the flaming poinsettias and hibiscus were the hipped roofs and the gray shingles of the Dutch-inspired houses of the Connecticut and New Jersey shores.

Into this drab and uninspired monotony came Addison Mizner in the winter of 1918-1919, fresh from years spent in South America and a trip through Spain. He had been commissioned by Paris Singer to do the Everglades Club, originally designed as a hospital for officers of the World War. He looked on the prevailing architecture with very tepid enthusiasm. He compared it with the colorful Alhambra and the Casa de los Guzmanes at Leon, and saw possibilities. He also saw difficulties. The American had an unfortunate predilection for fresh air, which the old Spanish builders had considered a poisonous miasma. Windows entered only occasionally into the Spanish scheme. Other architects introduced their ideas, and the composite scheme evolved. In the end it was somewhat Spanish, somewhat Italian, quite early renaissance, and very much Mizner.

IT CERTAINLY was colorful, and it certainly was spectacular. It had romance, it had novelty. Enough windows had been opened in the bare, bleak Spanish walls so people could breathe. Certain Italian features added lightness. The decorators brought worm-eaten tables from Europe, hung ecclesiastical vestments on the walls, put in enough leather-seated chairs with brass finials for color, and added overstuffed furniture to sit in. People wandered around the austere, antique, plastered rooms, feeling a sort of thrilly relationship to the old Spanish dons and doñas. But only the hardiest could endure the gloom of a Spanish Renaissance bedroom, even when it was somewhat modernized with a Catalan bed. The rest went rather riotously French.

But the Florida Spanish is not without its virtues. The patio is an open-air room where one may live in much closer relationship to growing things and in greater privacy than on the typical American porch. Unfortunately, though, it is entirely surrounded by house, and hence not open to the breeze, a disadvantage in tropical countries. The style is picturesque and eminently fitted to the environment. The colored plaster walls rise through the beach plums, the palmettos and the palms with a vivid sense of belonging.

THEN, in 1925, came Howard Major crying in the Spanish wilderness. He pointed out, with what would appear to be rather excellent logic, that the modern American is only very distantly related to the Spaniard of late medieval times and that their natures aren't at all similar. He emphasized that since the discovery of America certain advances have been made in human comfort that the Spaniards had not made provision for. He called attention to the Yankee's first cousin, the Britisher, who, in colonial days, had done rather well by himself in a very similar climate just across a little strip of water in the West Indies.

But by this time the Floridians had convinced themselves that they were Spanish hidalgos in person, and wouldn't admit that they could understand a single word of English. So they just shrugged their shoulders, looked blank and grunted, "No sabe."

So Howard Major got out all his note books and the photographs he had taken in an extensive trip through the British island possessions and built a lovely little cluster of houses in Peruvian Avenue which he called the "Bermuda Group." The Spanish Yankees pushed open their heavy, antiqued carved doors, looked at it and said, "How quaint!" —and went on building prehistoric Castilian castles.

Then, in 1928, Major bought a home for himself on the lake in the northern end of the (*Continued on page* 84)



THE BERMUDIAN TYPE

The entrance of Major Alley, that interesting group of small houses with which Howard Major introduced Tropical Colonial to Florida. Here was the beginning of the revolt. The heavy white slate is characteristic of Bermuda.



PURE GEORGIAN

The inspiration of this house designed by Wyeth and King for Peter H. B. Frelinghuysen is pure Georgian. A paved courtyard with a loggia and a gallery, jalousies and open construction throughout give it the tropical touch.



FRENCH FROM MARTINIQUE

Wyeth and King remodeled this house for Frederick R. Seare and introduced another element into the Tropical Colonial style. The inspiration is from the French West Indies. Notice the two-story verandas, shutters and iron grilles.

REVOLT AT PALM BEACH

(Continued From Page 31)



BRITISH WEST INDIAN

The Ernest L. Howe house, designed by Howard Major, is pure British West Indian. The photograph shows the two-story veranda and the white slate roof. The broad band pilasters and quoins are pure white, contrasting with the walls



REGENCY WEST INDIAN

George Jessel and Norma Talmadge engaged Howard Major to design this West Indian house for them. It is later than the other types of British Colonial, about 1820. The iron grilles on balcony and windows are interesting.



FRENCH EIGHTEENTH CENTURY

John Volk has designed a house for Bernard H. Kroger which drops down in a three-level, terraced garden to the waters of Lake Worth. The court, the portico and the narrow, extended construction [illegible] are Tropical Colonial



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SOUTHERN COLONIAL

Charleston inspiration has not been lacking in the new Palm Beach architecture. Wyeth and King used it in the John A. Vietor house. The delicate iron grillework, curved iron railed steps, fanlight over the door are typical



THE MONTEREY TYPE

Southern California's Monterey type adapted to Florida by Treanor and Fatio in the house they built for Mrs. C. Sid Mizner. The iron grillework on the balcony and the red tiles mark the style. Brick is appropriate for masonry



ALSO MONTEREY

Another of John Volk's houses, this one done in the Monterey style for Phil Baker. Brick is again used as veneer, the roof is tiled, the second story balcony recessed by handsome wrought iron. Notice how well the proportions are



Daffodils in Woods



Daffodils with Magnolia Stellata

Bulbs in Succession

by ELSA REHMANN



Tulips in Formal Garden



Tulips in Small Garden

DAFFODIL and Tulip have been familiar garden flowers for a long time, passing through various flower fashions and planting styles to enter into their present popularity. Now they contribute to re-creations of old-fashioned dooryard and cottage gardens, to bedding-out effects that assume lovelier ways, and to newer and finer flower arrangements in modern gardens.

Daffodil and Tulip, then, have retained their old-time parts in old-time gardens. There they grow in little clusters scattered among other flowers, close to Lilac and Bridalwreath, between Currant and Gooseberry bush, near Sweetbrier and hybrid perpetual Rose, under Pear and Apple tree. Familiar trumpet Daffodils, single sweet-scented Jonquils and poet's Narcissus, as well as many a newer variety, and the early Tulips, both single and double, may be tucked into these old-fashioned gardens to revive old memories.

Daffodil and early Tulip gain, however, fresh significance in a garden if, instead of being planted in scattered clusters, they are gathered together closely, planted in bands and drifts, the bulbs sprinkled a bit carelessly instead of being placed in rows accurately measured by a rule. In this way they can often be molded into the very design and mood of the garden. They are best in the front of the border, just in back of the edging plants, for all their drying leaves present a problem, to be covered over as best we may by annual seedlings. The double Tulips, that are like diminutive Waterlilies when well opened, are especially delightful if planted in this way.

Daffodil and Tulip are being adapted to various garden requirements. The rock garden makes room for (*Continued on page* 95)



MARGARET OWEN'S white flowers, left, silhouetted against the brown of the year: the color of cocoa as it comes dry from the tin. The next two are Imperial's newest designs from the hand of Isabelle M. Croce: orchids touched with silver on pastels striped in silver and a column wreathed in blue and white on a clear brown ground. Katzenbach and Warren's giant red and white carnations on gray. Next them, white corbeilles on colored grounds, Thibaut. Top: Thomas Strahan's palm green aigrettes on white by James Korniloff. Other papers on page 72.

ENROLLMENT OF AUTUMN PAPERS

Fall in the first garden

Autumn essentials: a plan, preparation of the soil, planting shrubs, perennials, spring bulbs

by MRS. JOHN WASHBURN COOLIDGE

IMPORTANT work in the new garden should be done as promptly as possible to insure well-developed plants for ne following year. The operations may e divided briefly into five types of gar- en labor: first, to fix upon a definite lan for the garden; second, to see that ne soil is prepared properly at the out- et; third, the planting of inclosures, hrubbery background and accents; ourth, the planting of perennials and fth, setting out of bulbs. These are all mportant factors in establishing the tructural foundation of a garden design. On grounds where a new house is be- ng built, time and expense may be saved y having grading specifications include oil preparation for lawns, planting areas nd garden beds. By this forethought the ocation, plan and type of garden must e determined before the house is com- leted, so that no time need be wasted in cquiring an atmosphere of permanence nd complete harmony with the sur- ounding landscape. Paths may be laid ut immediately, terraces and arbors rected, and once the garden accents, ulbs and spring-blooming perennials ave been set out, grass panels may be eeded to bring the completion of the fall ork to a close.

THE PLAN

Dignity and charm are produced by orrect scale, balance, proportion and armony before a single plant is set out. hinking of garden flowers and accents s decorative trimming will allow the mphasis to be put where it belongs—on proper background. The architectural eriod of the house itself should determine that of the garden, for nothing is so satisfying or harmonious as a continuation of the same atmosphere both indoors and out. The scale of the garden should be in proportion with the house and it is well to remember that a small, perfect garden, well designed, brings more joy than a larger, more uncared-for area. Create the plan first.

THE SOIL

Soil preparation is the second most important consideration. For general purposes a mixture of garden loam, if from eight to twelve inches deep, supplemented by well-decayed manure and humus, will be sufficient for garden beds, especially when there is adequate drainage beneath it. If a sandy soil is present it must be removed in planting areas to a depth of at least a foot and the beds filled with three-fourths good garden loam, one-fourth well-decayed cow manure and a small quantity of bone meal. A substitute for a heavy clay soil is more difficult to procure, as this condition often requires tile pipes three feet below the surface in order to provide the proper drainage. Beds dug out to fifteen inches, mixed with a lighter soil composition consisting of one-third sand and one-third decayed manure, and bone meal at the rate of one-half pound per square yard may be replaced with the assurance of good bloom.

THE INCLOSURE

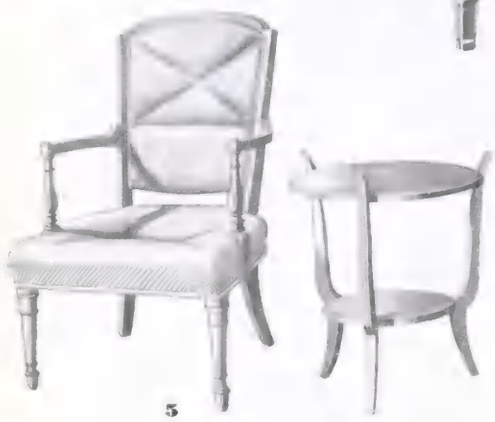
Every garden is enhanced by the establishment of its inclosing boundary, and if live green walls are to be used for this purpose, they may be planted quite as successfully in the fall as in the spring if proper care is given them for their first winter. The ever popular Lilacs, species Roses, Hawthorns, Japanese Quinces and Mockoranges are among the many flowering shrubs for these hedges and will grow satisfactorily if given a heavy mulch about their roots, when they are planted in the fall, to protect them from the upheaval of the winter's freezing and thawing. In the spring the mulch may be dug lightly into the soil, care being taken not to injure the newly established fibrous roots during the digging. Often bloom is needlessly wasted on this type of flowering hedge plant by heartless shearing to keep it in bounds, when the same results might be accomplished by two other methods, each quite as successful as the shearing. For example, hybrid Lilacs, dwarf Mockoranges, low-growing Roses and small Quinces may be used in place of their taller relations, in order to keep the scale of the garden and its frame in proportion. The second method used to substitute the common flat-topped clipping is "renewing from the base," or cutting out the old canes a few inches from the ground. This procedure permits and encourages the growth of the new wood which is to bear the hedge blossoms of the following year.

Evergreen hedges are ideally planted in September. When preparing the soil in the trench for the reception of the hedge or specimen evergreen accent, a heavy clay soil, not tolerated by this type of hedge plant, should be replaced by the lighter mixture of one-fourth sand or well-sifted coal ashes, and one-fourth well-rotted manure mixed with good garden loam. Fresh manure permanently injures all evergreens if it is allowed to come in contact with their roots. Water the evergreens amply, and you will be repaid for your efforts by an early start of growth in the spring.

If the inclosing walls are to be built of stone, stucco, or wood, there are numerous vines that cling and trail, that will relish fall planting and magically transform harsh outlines by their foliage and wealth of bloom. For stone and brickwork, use climbing Hydrangeas, *Evonymus radicans* and the evergreen Ivies; and on wooden fences the many types of large-flowered Clematis, Honeysuckles and climbing Roses may be trained to give a charming effect.

To give interest by their spring blossoms, fall fruit and colorful fall foliage, to relieve the flat monotony of garden beds in winter, and to lend an air of unity with other (*Continued on page* 98)











Good Buys









THIS month our Good Buys are in the nature of a preview of furniture. Here you will find our style prognostications for the fall carried out in the flesh. Prices are in all cases approximate. Retail stores throughout the country are listed below.

1 and 2 are incidental tables made by the Imperial Furniture Company. 1, walnut or mahogany, 16 inches square. It stands 26 inches high and costs $5. 2 is mahogany with a round top 20 inches across. This is 25 inches high. It costs $9.75.

3 and 4 are chairs by The Mueller Company, both hair filled, both with Cuban mahogany frames. 3 is 27 inches wide, 34 inches high, 28 inches deep. It cost $45. 4 is 28 inches wide, 35 inches high and 26 inches deep. It is $38.

5. A chair and table by Robert W. Irwin, in maple. The chair is 24 inches wide, 36 inches high, costs $31. The double decker table is $7.

6 and 7 are Ralph Morse chairs. 6 is a generous and well upholstered over-stuffed chair. It is $42.50. 7 is a wing chair with maple arms and base. This is 41 inches high, 34 inches deep and 28 inches wide, outside. It costs $68.50.

8 and 9 are Widdicomb chairs. 8 is mahogany, 23 inches wide and 34 inches high. The cost is $36. 9 is a modern maple chair, its upholstery of suède cloth or of imitation leather. Either way it costs $29; $36 in real leather.

10 and 11 are made by Wm. A. Berkey. The mahogany fern stand, 42 inches high and 10 inches across, is $17.50. The dressing table mirror in mahogany is an authentic reproduction of a Heppelwhite piece. Th 28 inches high, 20 inches wide and costs

12, 13 and 14 are Amodec pieces. 12, r coffee table of butt walnut veneer, desi to look as though it were carved, solid. a tree trunk, is $16.75. 13 is an end with shelves, for a modern room. This walnut veneer; the price, $18.50. 14 solid walnut chair with white mole upholstery or fabric, $49.75. A gum finished walnut version of this, virtuall same, with the same upholstery, is $37.

15 and 16 are mahogany pieces by Johnson Furniture Company. 15, the dre table, is $38.50. The bench, $12. 16, m any bed, $32; candle stand, $20.

HIGH STYLE

Stores which carry Good Buy

NUMBERS 1 AND 2: *Imperial tables:* J Marsh, Boston; Rich's, Atlanta; Ma Field, Chicago; The Lammert Furnitur St. Louis; Barker Bros., Los Angeles; Breuner Co., San Francisco.

NUMBERS 3 AND 4: *Mueller Furnitur chairs:* Ludwig Baumann, New York; Co.; Washington, D. C.; John M. Smyth Chicago; Kinney and Levan, Cleveland; ver Dry Goods Co., Denver; G. A. St Furniture Co., Houston; Bullock's, Lo geles.

NUMBER 5: *Robert W. Irwin chair,* Altman, New York; Paine Furniture Boston; Wanamaker, Philadelphia; J Horne, Pittsburgh; Kinney and Levan, land; J. L. Hudson; Detroit; W. and J. S San Francisco; Bullock's, Los Angeles.

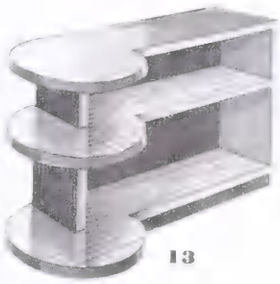
NUMBER 6: *Ralph Morse Furniture Co.* McCreery and Co., Pittsburgh; Alex H. R



10



11



13



12



14

the Month



15

LOW COST

Jr., Chicago; Kinney and Levan, Cleveland; Tuttle and Clark, Detroit; The Dayton Co., Minneapolis.

NUMBER 7: *Ralph Morse chair:* Hahne and Co., Newark; House and Herrmann, Washington, D. C.; Flint and Kent, Buffalo; Stoehr and Fister, Scranton; Sydnor and Hundley, Richmond; John Shillito Co., Cincinnati.

NUMBER 8: *The Widdicomb Furniture Co. chair:* Lord and Taylor, New York; John Wanamaker, Philadelphia; Carson, Pirie, Scott, Chicago; Sterling and Welch, Cleveland; Scruggs-Vandervoort-Barney, St. Louis; Bullock's, Los Angeles.

NUMBER 9: *The Widdicomb Furniture Co. chair:* W. and J. Sloane, New York; John Wanamaker, Philadelphia; Marshall Field, Chicago; John Breuner Co., San Francisco; Barker Bros., Los Angeles.

NUMBER 10: *Wm. A. Berkey Furniture Co. plant stand:* R. C. Reynolds, Troy, New York; Beck and Darling, Pittsburgh; Boutell Bros., Minneapolis; The Friend-Piper Co., Shreveport, La.; J. W. Robinson Co., Los Angeles.

NUMBER 11: *Wm. A. Berkey dressing table mirror:* Mabel Schamberg, Chicago; Wm. A. French, Minneapolis; Neiman-Marcus, Dallas; The Lammert Furniture Co., St. Louis; Frank Tennille, Montgomery, Ala.

NUMBERS 12, 13 AND 14: *Amodec coffee table, end table and chair:* Bloomingdale, New York; R. H. White, Boston; Gimbel Bros., Pittsburgh; Davison, Paxon, Atlanta; Mandel Bros., Chicago; J. L. Hudson, Detroit; The Higbee Co., Cleveland; The Lammert Furniture Co., St. Louis; Anderson Furniture Studio, Dallas; The Emporium, San Francisco; May Co., Los Angeles.

NUMBERS 15 AND 16: *Johnson Furniture Co. dressing table, bench, bed and candle stand:* Stern Bros., New York; Woodward and Lothrop, Washington, D. C.; Strawbridge and Clothier, Philadelphia; Jordan Marsh, Boston; Marshall Field, Chicago; Halle Bros., Cleveland; J. L. Hudson, Detroit; The Emporium, San Francisco; Barker Bros., Los Angeles.



ROBERT M. SCHROYER

16

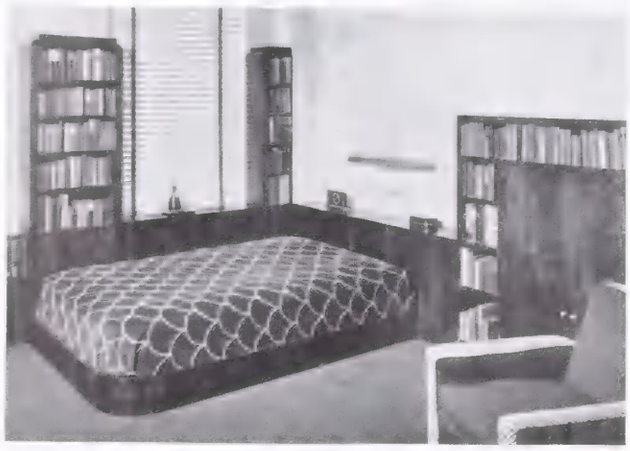




THERE is almost no pattern in this apartment which Jane Smith designed for Mr. and Mrs. Carl Schuster. A little: self stripes of moss fringe on dead white chairs in the living room; brown and white cording on the brown corduroy bedspread; white pompoms on a turquoise satin banquette in the game room. Otherwise all

SQUARES AND CIRCLES







pattern is in a sort of sweeping architectural geometry. In the ring which hangs from the living room ceiling and is indirect lighting (all the lighting is indirect). In the frame of the mantel which is a frame of glass and light. In the fluted columns which, with lakes of mirror, make a narrow dark dining room as airy as the Parthenon. Colors are restrained, building up from black and white. White living room walls are veiled with copper Cellophane. The rug is black. The bedroom swings up from a brown rug to a brown-terra cotta ceiling. The game room is black, white, turquoise, with an aquamarine ceiling. The dining room rug and leather chairs are gray.



Draperies and

PINK has been creeping up on us, a little here, a little there, until this fall it bursts like a bombshell. It is the ne plus ultra, the color of colors. It is Venetian, the color of houses baked by an Italian sun. It is smoked salmon and boiled salmon. It roves over toward peach. It is never just pink. Always veering one way or another.

Jane Smith commends to your use the drapery below which she designed as key to the following fabrics: Witcombe McGeachin's printed linen, Sanforized-Shrunk, reminiscent of Jubilee with its feathers and festoons. L. C. Chase's printed mohair, bowknots of boating club ribbon. Katzenbach and Warren's Italian Renaissance architecture, Greek key



and background looking like end-papers from an old-fashioned dictionary. (Look for these end-paper materials. They're important.) Crown Rayon tropical, feathery leaves—and leaves are good—is a damask type material by the Viscose Company. Katzenbach and Warren's Honeymoon with vignettes of the couple doing the Grand Tour. All these come in many colors, not necessarily in the pink of the border, but ranging through from pastels to the vivid Chinese lacquer shades.

Glass Curtains

GLASS curtains are not just glass curtains this year. They have designs, range from lanky, stringy sorts to fine Swiss embroidered ones. They have pattern and they have texture. Décor suggests, in the sketch below, hanging one of these marvelous new and gossamer materials in a frame of plaster, as simple or as ornate as you please and tinted to taste.

The tint here is Burgundy and this is another of the year's great colors. You will find it leaning toward fuchsia, warm wine, aubergine. But it must be rich and regal. At your window hang the following: F. Schumacher's fine embroidered net. Or Quaker Lace's sheer cord which you may buy as curtains, adjust-



able to the window, or by the yard. Hildreth and Dunlop's stripes, semi-transparent, making draperies to pull right across the window, serving also as glass curtains. J. H. Thorp has a luminous Cellophane, corded in white. Another so misty that it eludes the camera is from Lehman Connor. Scranton's bold lace alternates fine mesh and lanky H's. This is sold as adjustable curtains. The colors of these are in general a white with a leaning toward parchment or a white which is grayed.



Upholstery



If you have used brown in the past, prepare to use it now, and in a new tone. For chocolate gives way to this clearer brown. It has none of the red of cinnamon. It's a cooler color. It is the color of chocolate, before you make it, as it comes dry out of the tin.

The setting below uses a divisible couch, a modern table, from Lord and Taylor. The fabrics are largely striped, and stripes are right up in headlines. Stroheim and Romann's stripes are the awning come to town with a cross stripe in the weave. Lehman Connor's oak leaves are on a brocatelle material. Watch the brocatelles, especially when, like this, they have small patterns. F. Schumacher's satiny stripes show that Louis XV



and XVI are reigning. Louisville Textiles' Fincastle Fabric is a modern stripe, with a textured, hand-woven look. Orinoka embosses a material, which is far newer than quilting it, in Gothic arches. There is a wide choice of colors in these, each one available in a complete spectrum of the 1935 shades. Do not forget also that the solid color materials, though unsuitable to photograph, are invaluable in decoration: the satins, the velvets, the modern textured wools and cottons.

nd Rugs

HE blue you see on this page is not *the* ıe because there is no one blue. From Nat- r to aqua, from French to horizon, and en through to royal and twilight blues, ey are all equal sharers in the glory of the ıes.

The fireside scene below was arranged at . and J. Sloane and uses an inviting one- med chaise longue. To the right are five the new carpets, and not one of them that esn't have a hand-woven look. At the top, exander Smith's is richly pebbled in a two- ıe effect. From W. and J. Sloane. Charles Cochrane's Tutone, in a pattern, fluid as e sea, is next. Bigelow Weavers shear a scinating chevron into one of their new car-



ıs. L. C. Chase makes a chinchilla effect. bold, good plaid is Hightstown's in warm, ottish colors. All these come in a long line colors. The color of your carpet is set by other colors in your room, so this year's or range is closely coördinated with the lical changes which have been effected in orics. The browns are clearer, the pastels re subtle and the wine shades are in their ment. These, the warm and rich Burgundy ors, always strong, are now still stronger.



YOUR NEW HOUSE

HOW TO PLAN IT

by ETHEL B. POWER

A guide to keep you within bounds and give you the most for your money

Editor's Note: The house on the opposite page and the one on page 50 were both designed to illustrate the requirements listed in this article. The plans on pages 48 and 49 also embody many of the points made here. Article, houses and plans should all be studied together.

YOU are going to build. Not perhaps today or even tomorrow, but some time in the not too distant future you intend to have the house that you have been mentally planning, shaping, equipping, furnishing for so many years. Unfortunately the longer you delay the larger your house seems to grow, acquiring each year another room or two, additional cubic feet here and there or more of those conveniences that seem so indispensable, with the result that it becomes increasingly difficult to reconcile the house you feel you must have with the house you know you can afford. Where then begin to prune? Which features can be eliminated? Which must be retained?

It is important to realize at the outset that every house is a compromise. It is doubtful if any owner, however generous his budget, ever obtained in his house all that he felt he must have when he hopefully made the first visit to his architect. I am thinking not only of equipment and materials which will probably have to be scaled down when the figures are finally assembled in deadly totals; I am thinking primarily of the compromises that must be made in the plan itself, for it is equally true that because of sheer physical limitations no plan can contain all the features desired or all the ideal relations between rooms, or rooms and views or sunlight. Obviously some features must be favored at the expense of others. But there are a certain number of these that together make an irreducible minimum and which therefore should be present as the nucleus of any house. These can then be expanded and augmented according to personal desires, ways of living, elasticity of the budget, size of the establishment, and location. But the points discussed here seem to be among the fundamentals of good planning—the indispensables in a house, say, of six to eight rooms, planned for all-year use in a northern locality.

FIRST, there are the considerations of space. You want naturally the largest number of square feet of floor space that your budget will permit. One important mathematical fact is that you cannot fix rigidly all the three factors that make a house. These three factors are size, quality of materials and construction cost. Any two of these you can be arbitrary about. The third must be left as X, the unknown, to make the equation. For instance you may say that you want a house to cost $10,000; that you want it of masonry; first-quality construction and completely equipped with up-to-date conveniences; that you must have a living room at least 20 x 30′, a dining room 16 x 20′, a study 12 x 14′, an inclosed porch, a hall, a kitchen, a maid's room and bath all on the first floor; on the second floor, four bedrooms, none smaller than 14 x 14′, and 2 baths. Now not even Einstein could make an equation of these three fixed factors. As they can't be equalized, one of them must give way. Either the cost must be increased to balance the other two, or the quality must be scaled down, or the dimensions decreased. This is as true as that 2 plus 2 plus 2 equal 6. And yet probably nine out of ten prospective builders approach their problem with just such fixed demands.

TO make the problem of size and the best use of space that we are considering as concrete as possible take a $9,000—$10,000 budget and a house for a family of four. Reasonable requirements for such a family might well be hall, living room, dining room, kitchen, secondary living room (i. e. study or playroom), out-of-door sitting space, maid's room and bath, three bedrooms, two baths, guest room, attached garage. At 33 cents a cubic foot—a permissible figure to assume as a general average for the north—this would mean a house containing from 27,200 cubic feet to one containing 30,300.

These figures do not help much in visualizing just how large such a house would be. But look at the house on the opposite page and the one on page 50. Though these come within this space range it is apparent at once that they are smaller than the house you hoped to build for this same sum. In other words this number of cubic feet will not give you all the rooms you want. Your immediate problem, you now realize, has become one of elimination. Since you cannot have all the space you require how can you best reduce it? When you get to this point it is well to set down the fundamentals, stripping your requirements to the very essentials and then gradually expanding them as you can.

Although the list below is bound to be varied by individual preferences, it is, I believe, sufficiently general to serve average requirements, still confining the discussion to the house and conditions outlined above. At the very least it should be helpful as a point of departure.

Essential Space Requirements for $9,000-$10,000 House for Family of Four in Northern Locality.

1. ENTRANCE HALL. For an all-year house this is essential as a protection against cold. It also secures privacy, acting as a buffer between the (*Continued on page* 85)



J. FLOYD YEWELL



EIGHT-ROOM COLONIAL: $10,000

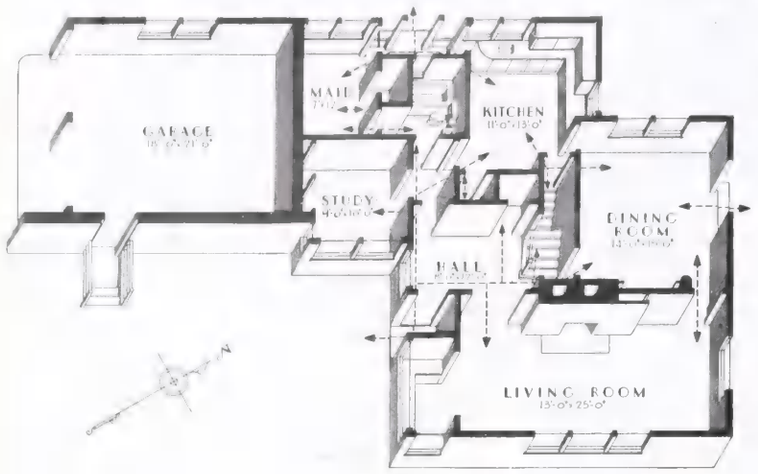
To MAKE the discussion in the article on the opposite page more concrete two architects, Francis Keally and S. Merrell Clement, were asked to design a house for the imaginary family of four referred to there. The two houses make an interesting comparison. Neither fulfills all the desired conditions but each gives a realistic solution. Mr. Clement's house is on page 50.

The assumed family—for convenience call them Mr. and Mrs. Brown, Mary, aged sixteen, and Betty, aged twelve—have a lot in a rural community within commuting distance of a large city. This lot is 100′ x 200′, faces west and slopes somewhat abruptly toward the north. They have $10,000 to spend on their house in addition to a reserve fund to cover architect's fee and small contingencies. They want as large a house as possible, comfortable rather than smart, convenient rather than ultra-modern. They have given a great deal of thought to their problem and particularly want the following features: wide central hall; large living room with some southern exposure; separate dining room; extra room for the children to entertain in; covered and screened outdoor sitting place; compactly arranged kitchen; maid's room and bath; three master's bedrooms and two baths; guest room and its bath; and attached one-car garage. But they have been studying plans and costs in magazines and realize that undoubtedly their desires exceed their budget and that they must give up some of these requirements. They are willing to combine living room and dining room; to have a smaller hall; to put the entertainment room and garage in the basement; to eliminate guest room and its bath, rear entry and lavatory; to leave the porch for the present uncovered and unscreened. But they are insistent upon a living room large enough to house the family comfortably and to furnish well; a hall large enough to hold table and chair and to look hospitable; (*Continued on page 75*)

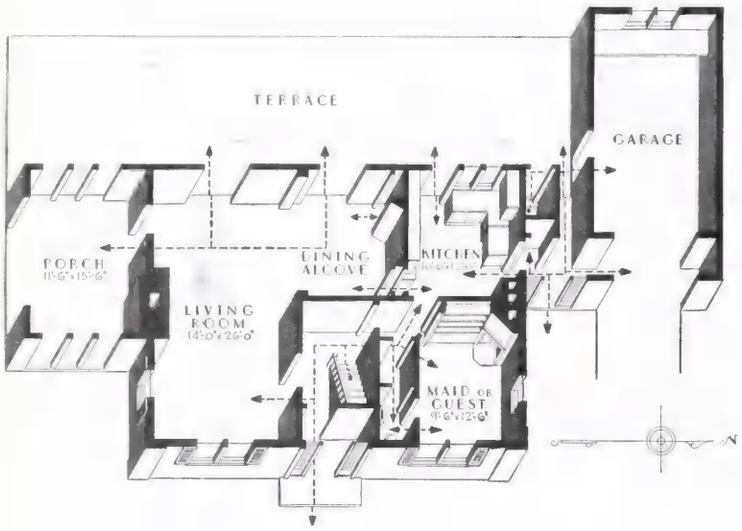
What's behind the plan

An analysis of good and bad points in the arrangement of actual houses

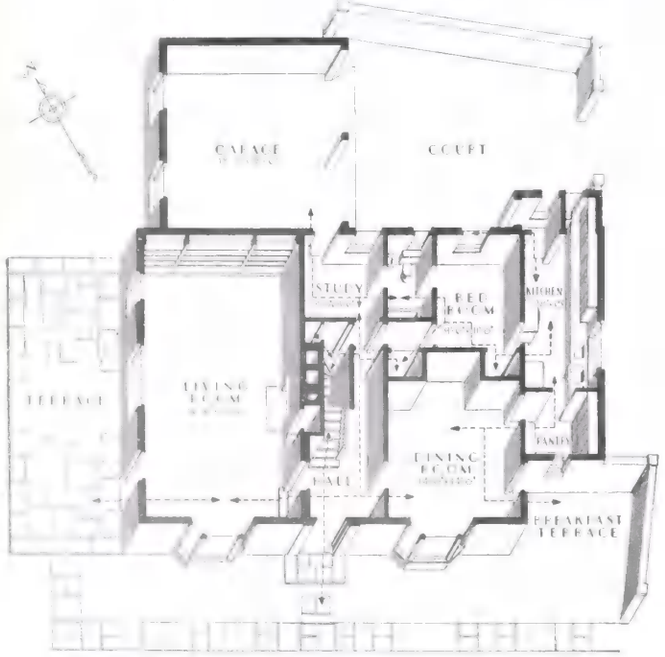
FIRST FLOOR



Hall: *For:* communication with all rooms yet small; will take chairs and table; has direct light; stairs economically placed. **Living Room:** *For:* well lighted with three exposures; has interesting window groups with largest area on southwest; will furnish well; good connection with hall and dining room. *Against:* narrow for length. **Dining Room:** *For:* light on two sides; large enough for average use; communicates by wide door with summer terrace; door to kitchen well placed and well away from entrance doors. *Against:* no morning sun in winter. **Study:** *For:* well separated from oth rooms; windows well grouped. **Kitche** *For:* direct access to hall; well light *Against:* too many doors; work cent not related; counter space and cabin inadequate; space not economical used. **Maid's Room and Bath:** *F* well separated from kitchen with o entrance hall; good closet and ba second door to bath makes room acc sible to family if no maid. **Garag** *For:* well screened from main entran close to street: *Against:* no underco entrance to house. R. C. Weinberg a H. A. L. Behlen, architects.



Hall: *For:* space for chair and table: connects with main rooms; hides family groups; has vestibule for extra protection. *Against:* doesn't include stairs to cellar. **Living Room:** *For:* large enough to take required groups of furniture; doors largely at one end; access to open and covered outdoor space. *Against:* large opening to dining alcove takes valuable wall space. **Dining Alcove:** *For:* will take table, buffet and chairs and permit circulation; can be shut off by curtain; connects with terrace by door big enough for table to go through. *Against:* no morning sun: light only on one side. **Kitchen:** *For:* connects with dining room, hall and t race. *Against:* light only on one s **Study:** *For:* flexible room that can used for study, maid or guest; has f place; connects with lavatory that also accessible from hall. *Against:* no closet in case it is used as bedro **Garage:** *For:* undercover entrance house; space for bench; permits sl drive; logically placed on north s *Against:* entrance to house thro service. **Closets:** *For:* adequate s age for coats, linen in dining ro brooms in rear hall. *Against:* no stor for bridge table or games or extra wr Eleanor Raymond, architect.

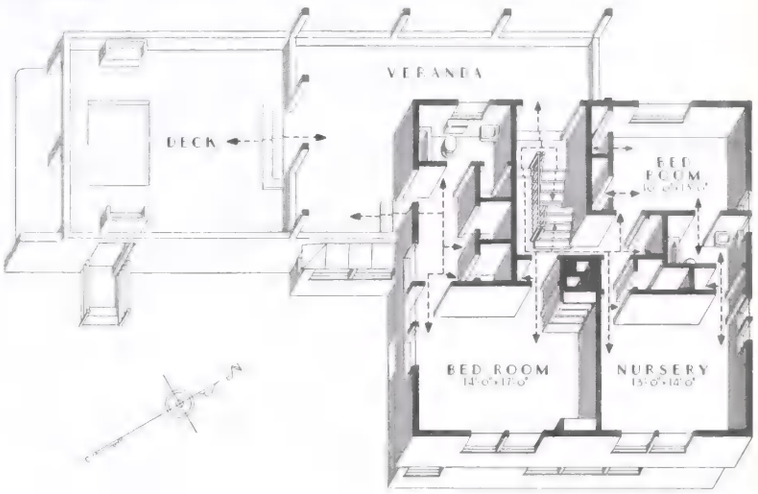


Hall: *For:* communication with most rooms. *Against:* no light; will not take furniture well. **Living Room:** *For:* only two doors, both at one end; will furnish extremely well; overlooks river on the west; is well proportioned. **Dining Room:** *For:* good size; will get morning sun in winter; good connection with breakfast porch. **Study:** *For:* well secluded with entrance to hall and garage; connection with bath convenient if no maid. **Kitchen:** *For:* well placed in northeast corner and immediately on street; two windows. *Against:* much too long; door to l room would be better in corner outside door; work centers not veniently related. **Bedroom:** placing permits its use by maid guest. *Against:* opens directly kitchen. **Closets:** *For:* space for c brooms (on cellar stairs), and wood living room). *Against:* no space for tras or linen in bath. **Porch:** *For:* terraces pleasant when sun is not hot. *Against:* no screened porch seclusion outdoors. Harvey Steven Thomas & Studds, architects.

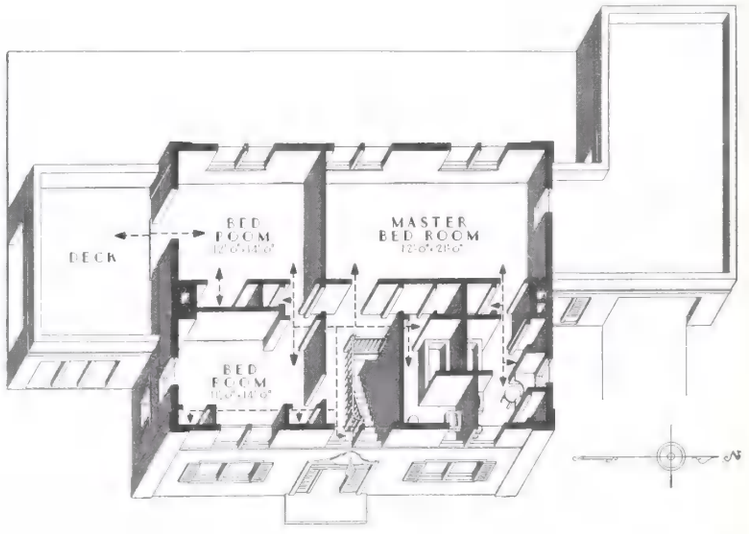
STUDY these plans by imagining yourself small enough to get inside the house. Then follow the dotted lines from room to room. Think of the arrows as observation points where you will stop long enough to study the surroundings. See whether you can traverse the house easily or only indirectly.

...LE GAME
...IBRARY
..., Cal.

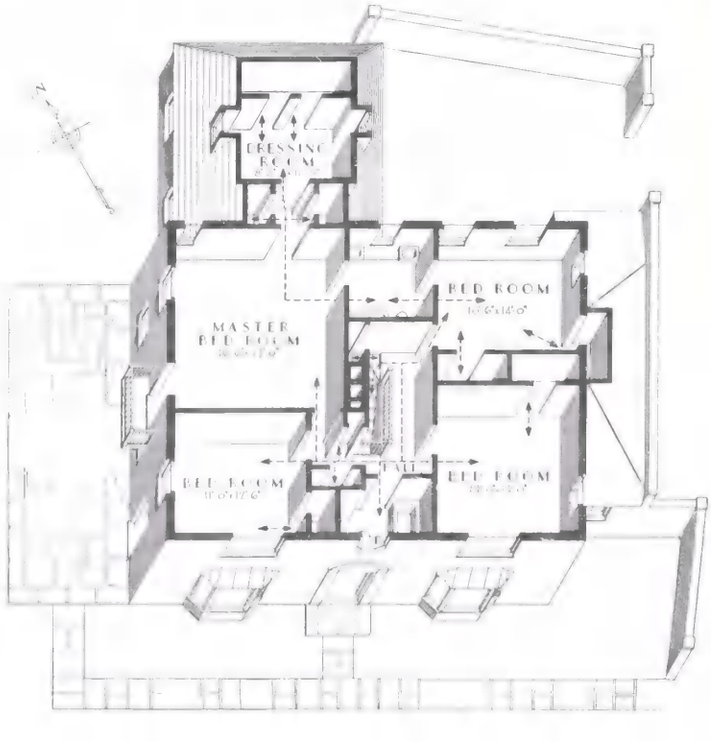
SECOND FLOOR



For: good circulation with small connection with upstairs veranrticularly good. **Bedrooms:** *For:* ve cross draft; will take necessary ure; doors well placed; master's with dressing room and bath and ate connection with veranda ext. Nursery has only early mornin. **Baths:** *For:* master's bath in- shower; is over bath below. *st:* no entrance to either bath hall. **Closets:** *For:* generally with two closets for master's and guest rooms, linen and broom closets and space for child's toys. *Against:* no linen closet in bath. **General Summary** OF FIRST AND SECOND FLOOR PLANS *(first floor plan on opposite page):* very livable with attractive, ingenious connection with out-of-doors; the upper verandas—one with wading pool—especially attractive; child taken definitely into consideration with upstairs play space; relation to points of compass in general good; circulation good.



For: provides necessary circulawithin small area; well lighted. **ooms:** *For:* all have cross draft; ll take twin beds and other necesfurniture; one room has door to errace; doors well placed in re- to wall space. Master's room in nd has good closet space. *Against:* room (in southeast corner) is distance from bath. **Baths:** *For:* y least desirable corner; are mically placed back to back; mas- bath combines dressing room. *st:* house bath has no linen closet. **Closets:** *For:* two closets for each room, broom closet, and general closet. *Against:* closets for master's room small. **General Summary** OF FIRST AND SECOND FLOOR PLANS *(first floor plan on opposite page):* Excellent solution for inexpensive house (See HOUSE BEAUTIFUL, January, 1935, for elevations); straightforward division of space with main partitions carrying through to second floor making inexpensive framing and roof; circulation excellent; good connection with out of doors; all space made to work.



For: good circulation with small *Against:* no light; stairs have rs. **Bedrooms:** *For:* all have draft; will take necessary furni- (two will take twin beds); doors placed in relation to wall space. **s:** *For:* each has two lavatories. *st:* master's bath has two doors; en closets; placing makes three ing stacks necessary. **Closets:** excellent arrangement for master's room; provide for linen and brooms (on stairs); of good proportions. **General Summary** OF FIRST AND SECOND FLOOR PLANS *(first floor plan on opposite page):* have good circulation with a straightforward division of space making inexpensive framing and roof possible; well worked out for a lot which is very shallow, with a particularly good placing of garage and garage court opening directly from street.





CLASSIC, EIGHT ROOMS, $10,000

MR. S. MERRELL CLEMENT, who designed this house, has placed the living room at the rear with its longest exposure to the east. This position has the advantage of privacy and a full view of the garden. The plan has a feeling of spaciousness since it provides two long vistas; one from the hall across the living room to the garden and one at right angles to this across living room, library and porch. The room on the northeast corner may become library or dining room or, as could well be worked out, both. The living room has excellent articulation with the out-of-doors since there are three openings onto the terrace for summer use. The lavatory that Mrs. Brown especially desired is omitted in this plan as well as in the other one, but here this is not a serious matter since the guest bath on the first floor is accessible from the hall. The attractive window arrangement at the front of the house, the Browns realize, is gained at some expense of convenience in the kitchen.

On the second floor the hall is well lighted; the bedrooms have cross draft; the master's room has an excellent dressing room and well lighted bath. The placing of the second bath between the children's rooms makes an entrance to it from the hall impossible, but again this is less important in this case since there is a bath for guest use on the first floor. Mr. Clement like Mr. Keally has placed the garage, laundry and recreation room in the basement.

The house is classic in feeling. To keep within the budget it would have to be built of flush boarding. If painted white with green-black shutters it would follow precedent found in houses built about 1830. For economy also the decks would be tar and gravel with slat platforms or, still cheaper, painted canvas. The house has 30,241 cubic feet.

TACTICS AGAINST TERMITES

The termite is no respecter of property. Mount Vernon is being guarded from attacks by this insect. Prof. Charles W. Killam of the School of Architecture, Harvard University, in charge of termite-proofing there, has been consulted in preparing this article

THE termite has been so publicized of late that practically everyone now knows that it is a wood-eating insect much like an ant in appearance that is causing no little damage to houses all over the country. The termite itself is not spectacular in its habits and does its work under cover. Nor does it often play the silent villain in the highly dramatic and much featured episode in which the family suddenly finds itself—because of the giving way of the floor joists—plunged into the basement with all its first floor goods and chattels. Although this catastrophe is fairly conclusive evidence of termites there are better ways to discover their presence which will enable an owner to stop their destruction before it reaches such a climax.

In the spring or fall these insects swarm. That is, the winged members leave the parent nest and migrate to form a new colony. Not all ants that swarm are wood-eaters, but a migration of white-winged insects with black or brown bodies should certainly arouse suspicion. (The term "white ant" by which they are also known is actually a misnomer; true ants have different habits and may be identified by a small waist line while termites are thick-waisted.) The flying insects are easily caught and killed. This slaughter will prevent the forming of the new colony but will have no effect upon the work of those remaining in the parent colony. These are the real workers—wingless, soft-bodied, grayish-white, sexless creatures which never emerge into the open but continue their burrowing into wood until their supply of moisture is cut off.

IF suspicions are aroused the wooden parts of the house should be examined. Punky sills, weakened floor beams or softening of other woodwork may indicate that the termite is at work. Extensive destruction of the timbers is not apt to be seen upon casual examination since the termites prefer to work in the dark and often leave the surface of a timber intact while the inside will be quite eaten out.

Still another way to detect the termite is to hunt for the tubes which they build over the face of masonry walls, pipes and other impenetrable materials or which they sometimes suspend as much as three feet from wood where they are working or build straight into the air as high as one foot.

Termites in this country are of two general kinds, the subterranean and the drywood or non-subterranean. The latter build their nests out of the ground, even in trees, and can enter wood directly from the air. This type is found principally in tropical countries and in this country only in the very southern States. The subterranean termite, on the other hand, is now found in all our States except three. These build their nests in the ground and can enter wood only if they maintain connections with the earth. Since they must have this connection in order to exist, they have ingeniously built for this purpose the tubes already referred to. These tubes are constructed of dirt and wood dust and are applied to walls or pipes in dark places. By means of them the termite obtains the moisture which it requires. In fact it may be said to have worked out for itself a highly efficient air-conditioning system, since there is maintained in these tubes the desired state of almost complete saturation. By means of these they have moisture-laden air wherever they are at work and so can travel considerable distances. They have even been found in a wooden belfry on top of a masonry building several stories high.

Knowledge of these habits of the termites makes it possible to combat them when they are found in a dwelling. Effective remedy includes finding the point where they are entering the house and stopping this entrance. The most positive barricade is good concrete, cement mortar and metal shields.

Preventive Measures in New Houses. Since termites are now a potential menace in forty-five out of forty-eight States it is the part of wisdom as well as of economy in building a new house to make it proof against them. It is not difficult to do this and certainly it will be much cheaper in the end. The most satisfactory method of control is the prevention of attack. In a new building this is best done by the proper kind of construction. This is what you should do:

1. Preferably no wood should come in contact with the ground. If this is unavoidable or for some reason not in every case desirable, only wood impregnated with coal tar creosote under pressure and in accordance with the standard specifications of the American Wood-Preservers Association should be used. Complete insulation from the ground, however, gives the most effective and permanent protection.

2. Foundation walls should be of stone or brick well laid with full joints or of concrete reinforced or tied together with steel rods at the corners and intersections. Since termites are able to enter the tiniest cracks porous concrete or any masonry with joints incompletely filled with any kind of mortar will provide easy passage. Thus foundation walls that are badly constructed are easily entered and when inside termites will thrive as long as they continue to find wood available to them.

3. The top of the foundation (*Continued on page 76*)

ROSE



review

by I. H. NICOLAS

A GREAT ROSE YEAR, ITS STARS RAISED ALL OVER THE WORLD

SEVERAL years ago, on my return from a tour of investigation of the hybridizing centers of Europe, I predicted that Roses of the future would show great strides. This has come to pass and the edition of 1935-36 is more noteworthy than any previous one. The improvement is not in the flower and color only; the plants are sturdier, more vigorous of growth, and the foliage is healthier. We seem to have overcome the inherent weakness that characterized many introductions of the past and are developing fine stocks.

Rose lovers have another reason to rejoice: fortunately, Roses which "do not fade" have not yet arrived. But if the word "fade" implies deterioration, it does not suit Roses, at least not all of them. The construction of a rose petal prevents fast, immovable colors: it is veneered, not solid. A white core is lined on both sides with a very thin film carrying the coloring matter. The reaction of the sun affects the pigments, the elements wear the film and the white core gradually shows through. The Rose is a moving panorama beautiful at all times. Only one question is involved: is the last scene of the show as interesting as the overture? Let's be thankful Roses *do* fade: plebeian flowers do not!

THIS survey might be called the "League of Nations on Parade." It covers ten European countries besides the United States. As an easy method of cataloguing I shall take them up by countries.

BELGIUM sends us the first and only absolutely pure white hybrid tea Rose, *White Briarcliff* (Lens). Perfectly formed bud, delicately scented, on a good bush seldom out of bloom. A long sought-for acquisition.

CZECHOSLOVAKIA has also gone "black" with *Tremno* of Jan Bohm. It is not quite as dark as Nigrette, although a close second. A larger Rose, heavily perfumed, and a stronger plant.

DENMARK must breed for hardiness as the average hybrid tea does not winter well. Poulsen's specialty is the large flowering Polyantha for mass planting and color effect. *Karen Poulsen* is a single brilliant scarlet, and *Anne Poulsen* is scarlet crimson in large bouquets of the most vivid effect for bedding or low hedges.

ENGLAND is represented by a most interesting large-flowering hardy yellow climber, *Easlea's Golden Rambler*. The individual blooms have been compared to the famous Maréchal Niel. A great feature of this worthy climber is the cluster habit indispensable in climbing roses. It blooms only once, but the fireworks last several weeks.

FRANCE leads as usual and the Pernet Ducher original strain excels them all. Pernet's (*Continued on page* 36)



CARILLON



PRINCESS VAN ORANGE



ECLIPSE



ROCHESTER

DISHES for FISHES

by

SHEILA HIBBEN



WHEN all the fuss about the Jubilee was going on, and blessings were being showered down upon the Empire for its benefits to the human race, somehow my mind dwelt most gratefully upon that uniquely British invention, the fish knife. With the fish knife Brittania not only rules the waves, but the very life within the waves, and the fact that she has passed on to the rest of us this piece of national cutlery means one more tie, not just to the British, but to the fish.

If hostesses only knew it, it is with the fish course that the chance for making something exciting out of a meal comes oftenest. After all, soup is pretty apt to be soup, and magnificent as the roast may be, it is a *plat serieux*, and liberties can't be taken with it, but with fish almost anything delightful can be done. Don't get me wrong: I am not advocating frivolous novelties. But all the same, a meal is more interesting for one *surprise* dish: a surprise dish that keeps well within the bounds of civilized cooking, but which is, at the same time, something that will be talked about—talked about in the high culinary sense, of course.

With pompano and redsnapper swimming just off the Gulf States, and sturgeon from the Great Lakes putting the fisheries of the Soviet Union out of business, and incredibly good swordfish to be had in New England, and the best shrimps in the world in Charleston and New Orleans, Americans ought to have cultivated an appetite for fish that would surpass that of the Scandinavians, whereas as a matter of fact we are singularly unmindful of our piscatorial bless-

The fish course is the moment for the surprise dish of your dinner. Here are some recipes

ings. Can the reason be that too much fried fillet of sole, and too much dull this or that *meunière* under the heading FISH has stared at us from too many menus, and that we don't bother to do our fish proud, as it deserves?

The infinite variety of any fish is beyond all belief, and given the fish itself and a little imagination, there is no end to what can be done. While the weather is still warm enough to make a cold dish acceptable, try this one as a luncheon entree—or for that matter as the whole luncheon in itself. Boil a good sized striped bass or redsnapper in salt water with onions, garlic, bay leaf, thyme and peppercorns until the flesh is firm and white. Lift the fish carefully out and set it on a platter, removing the skin. Chop together a sprig of tarragon, chives, parsley, a little onion, three hard boiled eggs, and a dill pickle. Add to these ingredients four tablespoonfuls of olive oil, one teaspoonful of sugar, five teaspoonfuls of vinegar, a tablespoonful of capers, and salt and pepper. When all this is thoroughly mixed, pour into it, a little at a time, two cupfuls of the hot stock in which the fish was boiled. While the fish is still warm, pour half this sauce over it, basting it from time to time as it cools. Leave it in the icebox four or five hours. Garnish with boiled beets and carrots cut with a vegetable cutter, and with boiled shrimp, and serve with the remainder of the sauce in a separate bowl.

Another good cold fish dish is aspic of crab, which is made like this. Soak a tablespoonful of gelatine in cold water, and then dissolve it in three tablespoonfuls of hot cream. Mix it with two cupfuls of fresh crab meat, one teaspoonful each of finely chopped parsley, chives and green pepper, and a teaspoonful of Chili sauce and a tablespoonful of lime juice, salt and pepper. As the mixture begins to thicken, fold in half a cupful of thick cream which has been stiffly beaten; pour into a mold, and when firm serve garnished with mayonnaise or Russian dressing.

An ALL year round dish is halibut ring. Boil two pounds of halibut or salmon with onion, garlic, herbs. Drain and shred in fine pieces. Beat the yolks of four eggs stiff, and add two tablespoonfuls of melted butter and half a pint of cream. Mix this with the fish along with a pony of sherry wine, salt and pepper, and lastly fold in the stiffly beaten whites of four eggs. Pour into a buttered ring mold, set the mold in a pan of water and bake until firm in a moderate oven. Turn out onto a hot platter, and fill the center with a cream mushroom sauce to which have been added two cupfuls of boiled shrimp. (*Continued on page* 87)



The dishes, opposite: Of a gray and white earthenware set, the platter, plate bone dish and covered vegetable dish are shown. Madolin Mapelsden. Ribbed crystal platters, Carol Stupell. The fat crystal fish with scales, Lewis and Conger. Plates, left to right: shell, Madolin Mapelsden. Tropical school by Lenox, Plummer. Royal Worcester fresh water fish, Altman. A pair of fish by Wedgwood, Plummer. Right: Royal Copenhagen, Georg Jensen

This page: A real shell in a gray pottery one, Hammacher Schlemmer. Silver for fish from lobsters to whitebait by Jensen



Well-known experts give timely advice on the advantages of autumn over spring planting. Chief among them are: Better likelihood of getting desired size and varieties of plants; best choice of specimens; probable lower prices; earlier start and, therefore, greater headway. Up-to-date gardeners will check these with their own trials and errors.

PERENNIALS

by ANNE BAKER

If you plant very small perennial plants in the fall so late that they have no chance to establish themselves before cold weather sets in you may lose some of them. On the other hand, well-grown plants put in early enough to become established before really cold weather stops all root growth will make a better show the next spring than do plants of the same age spring-transplanted. The plant does not make as heavy leaf growth in the fall and consequently does not feel the same severe strain on its abbreviated root system. The soil, too, is warmer and more workable than the cold spring soil; the planting season is longer and the weather usually better. All these advantages are causing more and more gardeners to use fall as a time for major plantings.

Spring is apt to become summer over night and the sudden heat and wind can do great damage to newly transplanted material. Any transplanting checks growth and thus the spring-transplanted plants flower later than their usual period. Early-blooming perennials such as *Dicentra spectabilis* and *Anchusa myosotidiflora* are better for being transplanted in the fall, as are also the Primulas, Irises, Aquilegia, Peonies, Trollius and the Aconite family.

Certain perennials that are easily raised from seed and will give a good bloom the second year do better if transplanted from the rows in which they have been grown into a cold frame and carried through the winter there. Among such are *Delphinium chinensis*, *Alyssum saxatile*, *Phlox divaricata* and *Viola cornuta*. Although I have successfully moved *Anemone japonica* and Chrysanthemums when in full bloom in order to make certain readjustments in color schemes, these two plants are much better left where they are growing through the winter and transplanted in the late spring.

ROCK GARDENS

by MARCEL LE PINIEC

Fall precedes spring, think all wise g deners, for the success of next year's r garden depends on the work and planti done in autumn. And I've never met rock gardener who in spring found ti enough to achieve all he wanted to do know September is sometimes as hot August, and who cares to work then? I me suggest a stimulant: borrow or tr yourself to a few good books on rock g dening and before the first book is h perused you will be buried among s catalogues. Fall is just the time to and sow fresh seeds of rock plants.

Planting may begin as soon as nig are cool. Plant firmly and shade pla from the sun for several days. If you a a beginner postpone the planting of H anthemums (Rock Roses), Ericas or C lunas (Heathers), Geraniums (hardy Hypericums, Gentians, Soldanellas, Tr lius, shrubby Veronicas, Primroses a Santolina until spring. And (added p caution) do not set out plants that pot-bound unless the root mass has b broken.

Small plants or clumps will transpla better than large ones. In planting t Alpines, wedge small pieces of rocks ab roots and neck.

Now is a good time also to rearran and group your plants for color combi tion.

Pinch off all seed heads.

Unless you are familiar with plants, not cut them back now. This can be d safely in late March.

Placing a rock on prostrate branc of dwarf shrubs (Daphne, Potentilla, A dromeda, Genista, Pentstemon, Rhodod dron, Veronica, Spiræa, Berberis, Cot easter) will enable you to have roo pieces next year.

Aubrieta, Arabis, Dianthus, Drab and Iberis may be propagated late October. Tear or cut small pieces mother plants and insert in cold frame shaded spot in light soil. They will rooted next spring.

Seeds of dwarf annuals (*Saxifraga cy balaria*, *Sedum cæruleum*, *Erinus alpin Ionopsidium acaule*, *Asperula azurea tosa*, etc.) may be sown in the rock gard on a layer of grit ½" thick.

Begin remodeling and building now a allow four weeks time for settling. Th hoe the surface (*Continued on page 9*

SHRUBS AND EVERGREENS

by M. G. KAINS

HEREVER hot, dry summers are fol-l by cool, moist autumns September e ideal month for transplanting both erous and broad-leaved evergreens, be- the plants, being then quiescent, almost as little as when fully dor-. When dug, balled, and burlaped kept constantly moist they should lish themselves and make better de-ment the following spring than those nilar size planted in spring.

assure this success, it is necessary to de them with ample water. This is done by raising a circular ridge of soil around each plant after being planted, thus forming a large, shal- temporary bowl to be filled with two or three times at planting and eekly intervals until fall rains soak vhole ground. Then the "bowls" may eveled and a six-inch mulch of any enient loose material spread for win-protection against heaving due to al-te freezing and thawing.

th few exceptions deciduous shrubs drop their leaves a month or more e winter arrives (thus indicating the ess of their tissues and therefore re-nce to cold weather) may be planted equal success in the late fall. Respon- nurserymen will advise their patrons h exceptional species, such as Mag-s, Dogwoods, Birches and Cherries, ld not be planted in the autumn. A deal of care should be taken to de-ine whether selected shrubs may be y planted in fall. Since this material ot to be expensive the loss of any derable amount will be an item most eners will not wish to face.

large specimens, especially of ever-ns, present considerable surface to and as they cannot become fully olished between planting time and er, it is essential that each be pro-l with three stout stakes set in a tri-e to hold them in place by wires nd around a piece of split hose en-ing the trunk.

SPRING BULBS

by F. F. ROCKWELL

BULBS planted in the fall for early spring flowering are the surest and easiest forms of flower-growing. With few exceptions, the miniature flower is actually formed in the bulb when it is put into the ground. Planting may be done from mid-August until the ground freezes: as a rule the sooner each type of bulb can be planted after being received the better. It is advisable to prepare the soil well in advance, digging it deep, pulverizing finely, and enriching well with bone meal and wood ashes or potash. Peat moss or humus is desirable when the soil is not already mellow and loamy.

Planting depths given are to the *top* of the bulb. As a rule the larger the bulb, in any class, the deeper the planting and the greater the space allowed.

DAFFODILS: 4–6 inches deep; 5–8 inches apart; early planting desirable but may be continued into October. For naturalizing, scatter bulbs and plant where they fall.

TULIPS: 5–6 inches deep; 6–9 inches apart; too early planting (before cold weather) not desirable; can be continued until freezing. Moderate variation in planting depth for each variety desirable to prolong flowering period.

HYACINTHS: 4–6 inches deep; 6–8 inches apart; plant early in light, well drained soil, sandy if possible; otherwise put sand around bulbs; wind-protected position if available.

CROCUS: 2–3 inches deep; 2–4 inches apart; plant early—autumn flowering species at earliest possible moment; light soil desirable; place where foliage may mature after flowering.

SMALLER SPRING BULBS: Chionodoxa, (Glory-of-the-Snow), Snowdrops, Snowflakes, Grape-Hyacinth, Squills: 2–3 inches deep, 3–4 inches apart; plant September or October. Avoid clay soil if possible and especially wet spots. All do well in the rock garden.

WINTER ACONITE: 2–3 inches deep; 3–4 inches apart; early as possible, rather moist soil, semi-shade.

HARDY AMARYLLIS (*Lycus squamigera*): 5–6 inches deep, 6–12 inches apart; early as possible; will stand semi-shade; mulch first winter.

BULBOUS IRIS: 3–5 inches deep; 4–6 inches apart; plant early as possible; sheltered, sunny (*Continued on page 95*)

ROSES

by PAUL F. FRESE

THE natural place for Rose roots during the winter is in the ground. Fresh plants, fall dug, rarely fail. Then, too, with fall planting the exasperating spring experience of finding favorite varieties sold out will also be avoided.

Although one may plant more leisurely in the fall, time is short. Northern gardeners have but a few weeks between late October and freezing weather. To the south, planting must be done still later, even into December.

Principles for soil preparation are the same, spring or fall, except that with the latter the ground can be prepared several weeks before planting to advantage. For hybrid teas and polyanthas going into beds, digging at least eighteen inches deep is necessary. No first class bush can properly be planted in a shallower bed.

Winter losses invariably can be traced to improper drainage. A layer of rough material should pave the bottom of the excavated bed, where soils are wet. Successive layers may be of sod, a humus product, old manure or bone meal and good loam. No green manure should be next to the roots. Holes for individual plants, such as climbers, hybrid perpetuals in borders, or shrub Roses are made large and filled similarly.

Prune gangling roots back and shorten lengthy tops. In planting, spread the roots downward. The knuckle of each plant should go one or two inches below ground level. With high shoes on, tramp the earth firmly with the heels until the hole is half full. Loose planting may be fatal. Then water each plant to the top of the hole. Let it drain, and finally fill with soil, untrodden but firm.

Next, label the plant, using a permanent type wired to a strong staple. With the labels in place, hill the soil to form cones over the plants. In this condition they remain until spring, getting added covering only when the ground is well frozen later in the year.



COUNTERPANE MAP FOR COLD NIGHTS

Square in the center is Kenwood's all-white blanket, and white is news. Above, Chatham's green Airloom has a cotton warp, wool filling, is strong, light and warm. Below, North Star makes a banded blanket in three shades, binding to match. In this case they are three tones of cedar. Taffeta comfort, right center, corn and green. By Palmer. Below it, Mosse has waterlilies off-center on one side of a quilt in any colors, magnolias the other. The chaise throw in white satin, top left, blue satin comfort below it and the two blue pillows were hand-quilted by American Needlecraft.



"If we build again"



A lady lists her grudges—and her ideas on the behavior of some architects and builders

DEAR HOUSE BEAUTIFUL: Even before the late depression sent me house-hunting in an effort to lower the domestic overhead, I was beginning to hold a well-assorted group of grudges against architects and builders. There is something exasperating about a two-by-four kitchen when the size of the living room encourages entertaining on a mass scale; just as there is something maddening about a spotless, roomy kitchen that is tied to the apron strings of a living room that is dinky and dreary. There is something aggravating about a perfectly gorgeous fireplace that smokes you out of house and home when you use it for anything but scenery. A big Frigidaire defeats its own purpose when you have to close the back door, the hall door and the pantry door to get at it. A recreation room in the basement is a total loss when water seeps through the floor and there is no adequate arrangement for heating or ventilation. A beautiful door on a shower bath is a snare and a delusion if it peels the first time you expose it to steam.

My own home and the homes of my friends were pockmarked with the good intentions and bad mistakes of architects and builders. These homes cost from five to fifty-five thousand dollars to build, so the bad things about them can't have been entirely a matter of cost.

I tried a smart apartment but the bathroom did not have an outside window; and every time the family next door served corned beef and cabbage we had to leave town for a week. I tried a duplex that looked divine but you couldn't heat the place to save your soul and the plaster was so cheap that it had a somewhat disconcerting habit of falling off the walls.

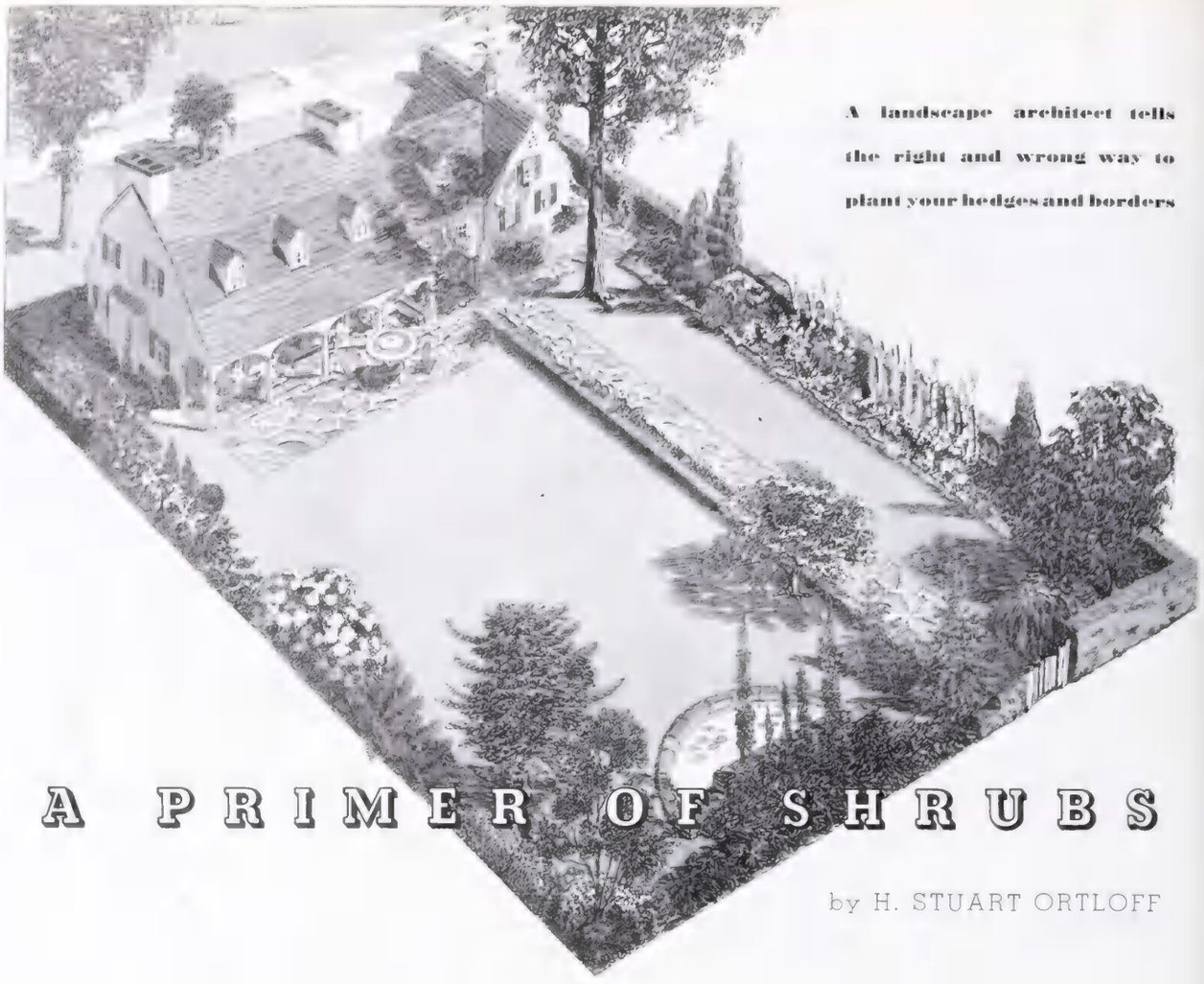
ABOUT this time another bank went out, and I decided to find a simple cottage, snug and cozy. Alas, for pious planning! The smaller the rooms the wilder the wall paper. The less wall space, the larger the lighting fixtures. The tinier the living room, the more atrocious the fireplace with its inevitable gas heater. In the name of Heaven, is there any reason why a gas heater should be so preposterously malformed, so badly designed, so incrusted with gingerbread? Is there any reason why it should be surrounded by all the brick in Christendom, and topped by an enormous slab of wood that is bound to belittle any piece of furniture you could possibly get into such a little room?



I wonder why builders of speculative or rental houses do not keep at least one woman on the staff to plan color schemes, decide upon wall treatments, and select interior appointments? No woman with good sense or good taste would defile the walls of a small house with great hunks and chunks of rough plaster in God-awful colors. No woman would insist that bedroom wall paper had to have black jay-birds or pergolas in it.

MEN builders, when left to their own devices, have a genius for cutting up wall spaces with windows, gables and doors, until any life-size piece of furniture becomes a problem child. And if they leave a decent wall space for the davenport, your twin beds, or the baby grand, they promptly ruin it with radiators, lighting fixtures, or electrical outlets. They put fireplaces between doors so you can't pull a chair up to the hearth. They stick crazy little windows in crazy places, for no intelligible reason. They put two or three kinds of windows in one room so that there is no possible way to drape them successfully. If there is a lovely view from the kitchen window, they put the window so high that you can't see it while you dry your dishes and dream. If the dining room butts up against an adjoining apartment building or a homely vacant lot, they outdo themselves in cutting up that end of the room with lots of nice, big windows.

I wonder why builders are willing to ruin a center hall for the dubious distinction of hiding the dining room behind French doors? They are always open anyway, and they always present the problem of whether they will look funnier with or without curtains. And why will builders always fill a small center hall, right up to the brim, with a lot of excess cluttle-buttle? And why can't kitchen sinks be thirty-nine inches high instead of being pitched at back-breaking "lows"? And why must so many bathroom bowls be of the Stoopnagle type? And why are all bathroom mirrors placed for he-men only, so that the lady of the house and her fledglings are forced to wash their ears without benefit of reflection? And why can't small houses have two-bowl bathrooms so that Jackie and Jillie won't fight over the soap in a wild scramble to get off to school in the morning? Why should any bathroom be without a towel closet and a soiled clothes bin? (*Continued on page* 74)



A landscape architect tells the right and wrong way to plant your hedges and borders

A PRIMER OF SHRUBS

by H. STUART ORTLOFF

THIS fall, it is a fairly safe assumption, a good many gardeners will be investing in new shrub and hedge material. For some, this is the sad result of two devastating winters which raised havoc with much plant material hitherto supposed to be hardy. For others, it will be the necessity of establishing inclosures for new gardens. And between these two, there will be the usual number of replacements in shrub borders which have never been very satisfactory anyway. Doing over a shrub border provides an excellent opportunity of producing a planting which has greater artistic merit as well as assured hardiness. Tempted by a series of mild winters people have used many plants of doubtful hardiness and neglected others better suited to the existing climatic and soil condition.

Shelter from exposure is of paramount importance when the garden has been developed on a hill, the edge of a lake, near the sea, in an open flat country like the great plains and prairies, or in any other sort of exposed position. But too often gardeners neglect to provide shelter from the public gaze. After all, this is no less important. Every garden must be inclosed so that it presents a unified, segregated picture, de pendent upon itself alone for charm, and not distracted fro by surrounding features. No garden should be dropped casuall into the landscape, for no garden can compete successfull with outside attractions, and much of its interesting detail o plant arrangement is lost when proper background is lackin The very word garden connotes an "inclosed space." This one's most private possession and should be shut away from th casual gaze, as well as protected from the onslaught of win and weather. Walls and fences might provide this protectio but shrubs and small trees or hedges are often more interestin

The hedge and shrub border are almost of equal value inclosures, for each plays a special part in garden design an either, or both, are fitted to most garden schemes. The choi usually depends upon the area which has to be screened, th available space and, to a lesser degree, upon the style of th garden design. The hedge is best suited to restricted areas an to the more formal development, whereas the shrub borde needing more room, is possible only where space is not at



BEFO

The service yard is wi open here. No real g den could be created til it was screened



Shrub border properly planted. Notice the different textures and the variation in size and height of planting. The plan lists the materials and number of plants.

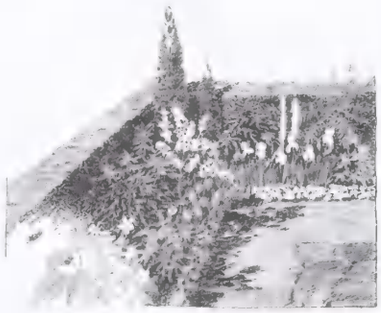
BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

premium, or in the naturalistic or informal garden scheme. In many gardens it is quite possible to secure a happy solution by a nice arrangement of both as in the scheme where large shrub masses are used at the corners and as a background for a terminal feature, tied together by neat, clipped hedges.

Too often, however, the amateur attempts to continue the two in such a fashion that neither a hedge nor a shrub border results and the effect is usually far from pleasing. The most common result—a staggered row of specimen shrubs—is not heavy enough to screen or protect, and not interesting enough to enframe the garden picture. Such a planting is not a hedge, nor is it a shrub border.

The true shrub border, and the one most effective as a screening plantation, must have mass, a good sense of line, specially skyline, and a unified, well thought out appearance. A heterogenous collection of flowering shrubs planted in a haphazard manner does not result in a pleasing feature. A depth of at least ten feet in the narrowest portion is essential, and in the wider portions fifteen or twenty feet is not too much if the space is available and material is employed that requires space. In plan such a planting should occupy an area bounded by long flowing curves, never by meaningless wiggles or short, jagged straight lines, although a long straight side is permissible when the garden design calls for such a treatment.

The proper selection of material for such a border is very important. It is far better to choose three or four excellent families like Lilacs, Viburnums or Spiræas, using them as dominant plants, rather than a wide variety of sorts. Too great variety often ruins the unity of the composition and does not increase the practical value of the planting. It is generally a wise plan to select material which varies somewhat in habit of growth so as to avoid any tendency toward monotony. Plantings composed of shrubs too similar in habit, such as Weigelas, Philadelphus and Deutzias, where there is little variation in texture, color of foliage or branching habit, are not nearly as interesting as those which have been assembled to display different characteristics of growth.



Shrubs used as accents in a hedge to relieve the monotony of straight lines.

As in all planting, accent will relieve any tendency toward monotony. If more small trees like Dogwood, Judas Tree, Hawthorn or the flowering fruits are used judiciously much more pleasing skylines will result, and more interesting groupings be possible. Evergreens, too, such as Cedars, Arborvitæ, Firs, Spruces and even Pines, may be used. But as in all use of accent, do not overplant lest the effect be blunted. It is far better to use accent sparingly but artfully than carelessly and too frequently.

From the practical or utilitarian angle, remember that the aim is to secure privacy and protection. There must be a certain bulk or massiveness to plantings as well as delicacy and grace. Perhaps the foreground which faces the garden may be treated with greater detail, and the more graceful and unusual shrubs like Kolkwitzia or Reeves spiræa be placed here where they will enhance the picture and edge down effectively the heavier, coarser material which forms the bulk of the planting.

Hedges are simple in design and much easier to adapt to any situation where the shrub border would be too large or too heavy or otherwise out of keeping (*Continued on page* 88)



FTER

y shrubs planted thickly long it, the service yard screened and the garen is given full play.



1





2

On campus



Complete descriptions of these rooms, photographed during the college year, appear at the end of the article. The hoops which you see in two of the pictures are Bryn Mawr emblems. They are handed down by seniors when they pass their orals. The number you have given you is a measure of your popularity

Five Bryn Mawr rooms which show what a college girl can do in decoration on a limited budget



4



5

MILY KIMBROUGH

OLLEGE room in skeleton form a disheartening sight. If a sin- will probably have an iron bed, ed oak bureau, a drop light e ceiling and one straight chair. ngle suite has been granted by rents, the sitting room will prob- ve a window seat, covered, if at h a pad of as neutral hue as the tion could evoke. There may be ace. There might also be a flat humorously called a desk, per- cause there is a straight chair in f it, and another chair near by v that a suite is luxurious. A suite is different only in the fact joint sitting room is flanked on side by a single bedroom. Such set-up when you arrive in col- ou will see from the photographs llege rooms can be redeemed ne skeleton state. But no such orners as these will greet the an eye on its first homesick day. om described above and an al- e from realistic parents are all. her native ingenuity, which the n count upon.

a great pity if the mother of an ng freshman sets herself single- to remedy this barrenness. She rom her daughter the joy of g for herself, for perhaps the me in (*Continued on page* 91)



URBAN WEIS

MODERN-IZATION CHARTS #3

THE LAUNDRY

IF YOU HAVE

A corner in the basement, partially partitioned off with walls not extending to ceiling, which serves as the laundry. And the room consists of

Floors

Concrete. Wooden platform in front of tubs.

Walls

Exposed concrete of foundation on two sides; other two sides have partitions of beaded sheathing.

Light, Natural

One high window in an areaway over tubs; does not give sufficient daylight.

Light, Artificial

One drop light in center of ceiling.

Cabinet Space

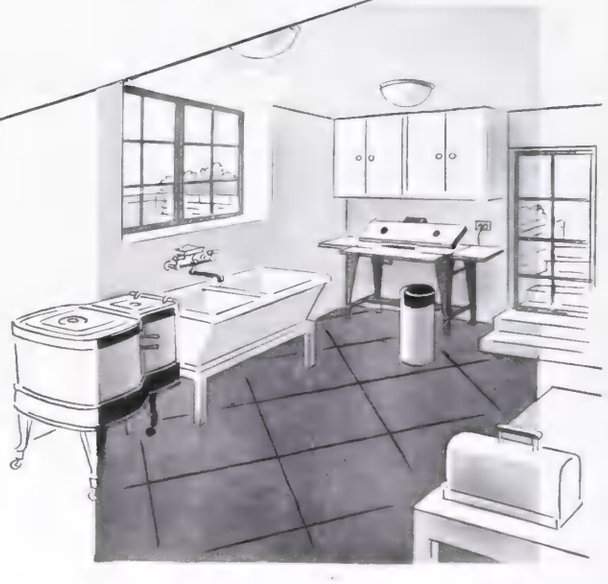
One shelf holds soap and other supplies.

Equipment

Double tubs of soapstone with both hot and cold faucets of nickel in each; clothes wringer; gas plate and wash boiler for boiling clothes; portable ironing board on standard; electric iron; obsolete washing machine.

Clothes Drying Yard

Exit from another part of cellar leads to out-of-doors by means of bulkhead. In the lawn, occupying valuable position at the side of house, is a receptacle for a clothes reel; on rainy days clothes are hung in cellar.



YOU WANT

An up-to-date laundry with up-to-date equipment, light, pleasant to work in. Accessible to kitchen if possible so that you can operate it yourself on occasion and with a clothes yard for drying adjacent to it

YOU HAVE YOUR CHOICE OF

Either (a) remodeling present laundry; (b) building a new laundry on first floor adjoining or near kitchen. The two problems are treated below as (a) and (b).

FLOORS

(a) A new, more resilient floor over entire laundry is desirable, if washing and ironing are still to be done by hand, which means considerable time spent standing. A linoleum rug can be used (it is not wise to cement either linoleum or rubber to basement concrete floor because of dampness). Asphalt tile which is resilient and dampproof can be laid in cement directly over concrete. If resiliency is not important the floor can be painted with special paint to give a surface easily cleaned.

(b) In new laundry on first floor linoleum or rubber will give good service. Either should be laid in cement over felt, which in turn is cemented to wood floor.



WALLS

(a) If cellar is reasonably dry foundation walls can be left exposed. They should, however, be painted with a special masonry paint. For more comfortable work room, since there is sure to be some condensation here at times, the walls should be furred out and sheathing (or wall board) installed. Partitions can be of same material.

(b) In new rooms the choice of walls will be very much as for kitchen. (See July HOUSE BEAUTIFUL.) They should be impervious to moisture and dirt.

EQUIPMENT

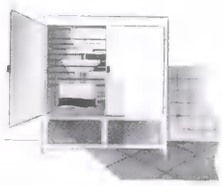
(a) Soapstone is absorbent and thus not easily kept clean. Old tubs should be replaced by new ones of acid-resisting enameled iron with chromium mixing faucets. Height from floor to rim should be 33″ for woman 5′ tall to 36″ for woman 5′-8″. When a washing machine is used gas plate and boiler can be eliminated. If the existing ironing board is firm it may be retained. Base plug for iron should permit cord to come from right and board to be placed so that light comes from left. If this is impossible a special standard may be had to permit wire to be suspended from above and thus come from either side. A special room may well be partitioned off for drying clothes if there is sufficient heat from heater or heating pipes. Any of the new equipment discussed under (b) can be installed. If there is a clothes chute, two or three hampers on casters for sorting clothes and conveying them to washer are a great convenience.



(b) If a new laundry is built it should be made large enough to contain all modern equipment and perhaps also to serve as combination laundry and sewing room, housing also sewing machine and cutting table. If there is a large old fashioned kitchen to be remodeled an alcove in it might be planned as laundry.

TUBS: Acid-resisting enameled iron is the most satisfactory material for tubs. With the wringer type of washing machine only one tub is necessary; with the spinner type a sink can be used.

DRIERS: Driers have heat supplied either by electricity or gas. In either case there must be a flue connection. The electrical one must also have a separate power outlet. Driers are either 5′ or 6′ long, approximately 6′ high and 2′ deep.



IRONERS: These also are of two types, rotary and flat. With the rotary the clothes are run through rollers; with the flat type they are ironed by pressure only. In the larger flat types the pressure is exerted by electricity; in smaller ones by hand. Advocates of the roller type



feel it is better for finer ironing, especially if it has an open end. The flat type is especially good for heavy work and has provision for draining off moisture. There are small portable ironers of both types which can be placed on a table. There is also a roller one that can be placed on the post of the washing machine that holds the wringer.

WASHING MACHINE: These come in two general types, the so-called agitator with propeller-like fixture which rotates back and forth in a half circle, and the vacuum cup with suction cups fixed on a rod which works up and down. The first of these is now the more common. There are also those with attached wringer which works electrically and can be swung into any position and those with a spinner, or second compartment into which the wet clothes are put and revolved rapidly until practically dry.



Most machines are round, although there are new designs in square cabinets. They vary from a 6 to 9-pound capacity and from approximately $60 to $150 in price, the spinner types being more expensive. All machines are portable and are rolled up to the tub when operated. Rubber casters make them easily moved.



LAUNDRY YARD: If clothes are dried outside the laundry, yard should be close to the laundry. It should have sunlight, circulation of air and should be screened from public view. A very satisfactory arrangement for average use is a clothes reel. The spread of the average reel is 10′.

LIGHT, NATURAL

(a) If walls of areaway are painted with white cement paint more light will enter window. Window can be increased in size, although it is not inexpensive to cut into a masonry wall.

(b) For new laundry one normal window will probably be sufficient if the room is not large and placing of equipment is carefully planned.

LIGHT, ARTIFICIAL

(a) Existing lighting is entirely inadequate. There should be at least two inclosed globes fitted with 100 or 150-watt daylight lamps (to aid in detecting scorching), one over tubs, the other over ironer. There should be convenience outlets for washing machine, ironer, and iron. Electric drier requires separate power outlet.

(b) Same as for (a).

CABINET SPACE

(a) At least one inclosed cabinet should be provided to hold soap and supplies.

(b) In planning new laundry provision might also be made for sewing supplies for mending; also cabinet to hold hamper or bin for soiled clothes.

PLEASE TELL ME

Conducted by ETHEL B. POWER

Each month this page answers questions of home owners who write our Readers' Service Department

QUESTION 334: *What is a good inexpensive fencing to use to inclose a backyard to make a play space for small children? It is not to be permanent but should be strong enough to last several years.*

ANSWER: A carefully selected wire fence should be relatively inexpensive and adequate. There is a wide range of choice in these with prices varying with the weight of wire, mesh or size of openings, methods of fastening, etc. One using a pattern of rectangular shaped openings approximately 2″ x 6″ painted white has proven itself, on at least one occasion, to be both serviceable and pleasant to live with. Use a 4′ or 4′6″ height and space the posts to which it is attached not more than seven feet apart. A post every six feet is even better but will, of course, increase the cost somewhat. Annual vines planted to climb over the fence at intervals will add much to your enjoyment of the inclosure.

QUESTION 335: *The ordinary type of baseboard with a narrow strip covering the joint at the floor and ending crudely at the door trim seems to me very ugly and unfinished. Is there no baseboard in wood curved and in one piece similar to the type of base procurable in linoleum or tile?*

ANSWER: I know of no company milling a stock baseboard similar in detail to those obtainable in tile and linoleum. A simple baseboard which runs down to the rough floor, has the finish floor butted against it and has no narrow strip or quarter round at its base, is in my opinion preferable to the type in more general use. If the baseboard is of the same thickness as the door trim it will butt neatly against it and need look neither ugly nor unfinished. Another satisfactory method is to use plain bands of wood 3″ or 4″ wide for both door trim and baseboard and mitre them where they come together.

QUESTION 336: *Would not tiny triangular pieces of wood set in the angle where stair tread and riser meet make stairs easier to keep clean? I have never seen them so used but would like to know if they may be purchased.*

ANSWER: Triangular wood strips used as you suggest probably would make stairs easier to clean, providing they could be made to fit perfectly and kept tight. Wood has a way, however, of swelling and shrinking as the moisture content of the air changes and this would affect both the length of the strip and the wood to which it is applied. Furthermore the addition of the strip to stairs with open stringer would not add to the appearance of the stairway when seen in profile. If your stairs run between walls or have inclosed stringers you might try out your suggestion. I doubt if triangular pieces may be purchased in stock material but a quarter round which is procurable at all builders' supply companies should serve equally well.

QUESTION 337: *If a foundation wall of 8″ hollow tile is plastered with water-proof cement or tar on the outside can it be plastered directly on the inside and be water-proof and not sweat?*

ANSWER: Foundation walls have to carry a great load, for they carry not only the weight of the entire house but must also resist earth pressure on one side. Most products usually referred to as hollow tile are not designed to meet this load and should not be used for foundation walls. Poured concrete or stone are the most generally accepted materials although under some conditions brick or concrete blocks serve equally well. The fact t they are generally covered up and do show tempts the small house builder w limited funds (and especially the je builder) to skimp on foundations and this is the one point most necessary to future success of the house. To insur dry cellar and prevent a house from tling with the resulting cracked plas poorly fitting doors and windows many other ills, foundation walls must to a point below frost and to proper conditions in order to carry the load. base should be broad enough to spr the load and for most 10″ or 12″ w this means the use of footings. To ins a dry cellar different soil conditions quire different treatments, but remed measures after the house is built are l difficult and expensive, so the importa of having walls properly built in the f place cannot be over-stressed. Wh water-proofing is necessary its applicat on the exterior surface is usually be than on the inside. On a dry wall then interior plaster is necessary unless desi for decorative effect. There is noth which can be applied directly to a maso wall of any kind which will prevent swe ing since it is the difference between temperature of the wall and that of the that is the cause of this.

QUESTION 338: *Do you believe it possi to build a house of five rooms and b preferably of Spanish type, in New Jer and not spend over $2500?*

ANSWER: No. Furthermore I believe Spanish type of architecture unsuited this part of the country, except possi for a very special situation. It is certai unsuited to the type of suburban lot g erally available for a house in this pr class. To be effective a house of this t must be well done especially in its de and stock material of good design is. such a house, unprocurable. The spe materials and craftsmanship that would required would add greatly to its c Present day demands in mechanical equ ment, plumbing, heating, etc. would c sume most of your allotted sum if y desire a comfortable, all-year house. C tainly there would be nothing left for creation of an artificial atmosphere. I not believe it possible to build a sa factory year-round house, even if small. New Jersey for as little as $2500.

QUESTION 339: *What type of furnace, any, can best be* (Continued on page

Better health and greater comfort



ABSOLUTELY FREE

nter Windows require a small initial invest- of course, but their nominal cost is soon l in the money you save on fuel. Put them ur house this winter and eliminate the drafts uctuating temperatures that bring on colds, d even pneumonia. Give your family the t of comfortably warm s. Give yourself the action of clear win- unfrosted in even the severe weather. And do lly, at no cost at all, tudy of the table below is sufficient to show that Winter Windows pay for themselves in practically no time. Call your local lumber dealer today. Remember that storm sash may be financed under the F. H. A. as a permanent improvement. Since double glazing doubles the importance of quality in the glass you use, make sure you have the clearer, brighter, flatter product made by Libbey·Owens·Ford Glass Company, Toledo.



WINTER WINDOWS

LIBBEY·OWENS·FORD QUALITY GLASS

The U. S. Bureau of Standards reports that Winter Windows save from 10 to 15 per cent of fuel costs in houses with no other insulation. In insulated houses the savings are reported as being as high as 60 per cent. Approximate fuel savings in dwelling houses:

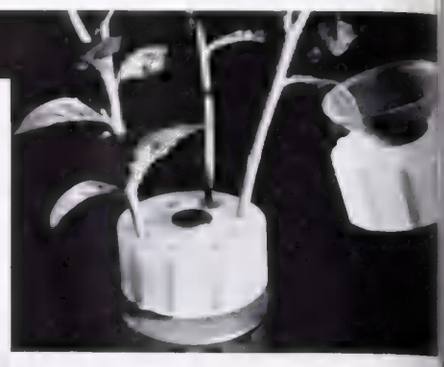
	Saving per Cent		Saving Per Cent
No insulation, weather stripped	15 to 20	½ inch insulation, with double window*	About 50
Same, with double (storm) windows*	25 to 30	1 inch insulation, weather stripped	About 50
½ inch insulation, not weather stripped	20 to 30	1 inch insulation, not weather stripped	30 to 40
½ inch insulation, weather stripped	About 40	1 inch insulation, with double windows*	About 60

Taken from circular of the U.S. Bureau of Standards No.376, entitled Thermal Insulation of Buildings.

*"Double Windows" ARE WINTER WINDOWS

CONVENIENCES

For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect





Two bookends are replaced by one scroll. This expands magically, will hold from one to seven volumes and won't topple over. In black and chromium finish. It is ideal for an office, nice for the home desk.....$1

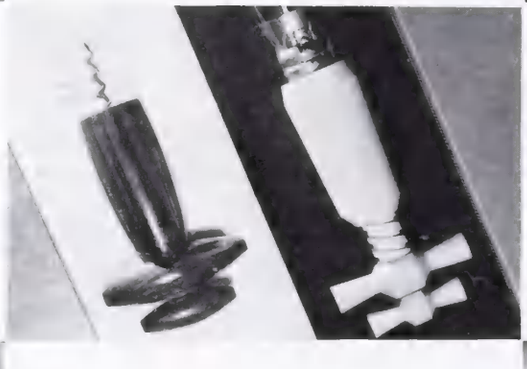
A flower holder which really won't upset. The reason: a rubber suction cup at the bottom, which clamps it into the bowl. Flowers are stuck into a white bakelite ring with perforations for them.....$8.25



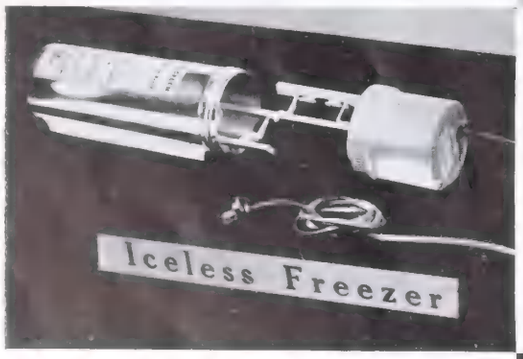
Corkscrews from Paris where the cork is sacrosanct. First turn the small handle till the screw is in the cork. Then turn the larger one and the cork will be drawn unbroken. Coralwood, left, $1.95. Boxwood....$1.50



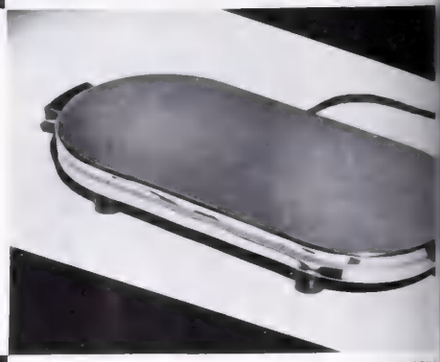
Aluminum utensils designed specifically for electric ranges. Chicken fryer with wood handle, $4.50. Steam seal utensil, two-quart $2.35, 3-quart $2.75, 4-quart $3.00. They stack up for cooking or for storing afterward



A new salad bowl, natural wood inside, painted white or green, and trimmed with chromium. It has a serving fork and spoon to match, ends tipped with a white composition. Bowl and implements complete are $7.50

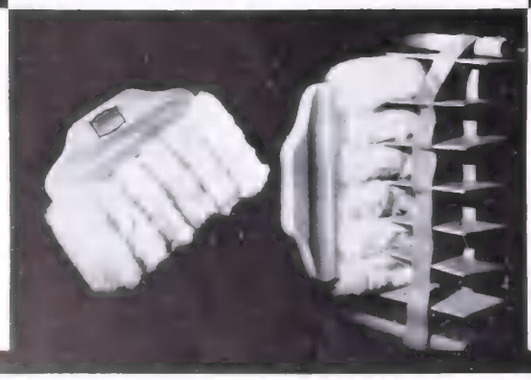


Dust is prone to collect in a film on Venetian blinds, and they aren't easy to clean unless you have this lamb's wool cleaner which wipes them off, instantly. With six of the woolen fingers it costs.....$1.50



PHOTOGRAPH

The iceless freezer goes into the cube compartment of your refrigerator and runs on A. C. only. Operates on the dasher principle. The door shuts on its electric cord. Price of the one-quart size is.....$9.34



A plate warmer which is startlingly reasonable. It is $8.95, a new low for such a buffet plate. Feet and handles are on black wood so it can be moved easily even when it's hot. It works electrically, heats fast

Movies "worth a million" for less than a dime



here there's life there's action... e gay high spots... big events—at you don't want to forget. But n't trust to memory alone—the e sure way to remember is with ovies. And now it's so inexpensive. r Ciné-Kodak Eight records a full ene for less than 10¢.*

o things make real movie economy

OST FILM—an inexpensive camera—you need them th for real movie economy. Ciné-Kodak Eight's ts even the most modest budget, but, still more ant, it uses an entirely new type of film which gives *ur times as many movies per foot.*

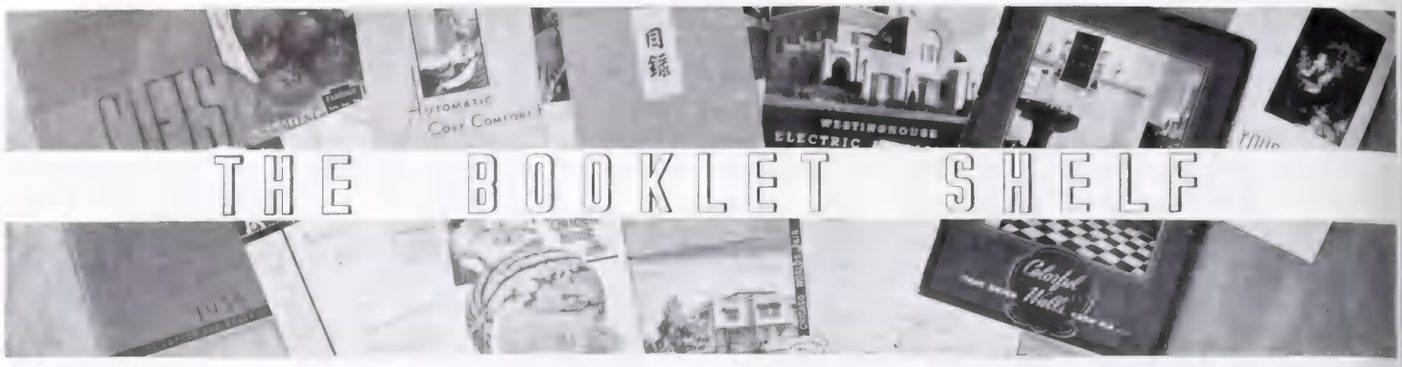
enty-five foot roll of Ciné-Kodak Eight Film runs just as long on the screen—records as much action—as 100 feet of any other home movie film.

The Eight fits in your pocket—is as easy to use as a Brownie. Beautifully made, it costs only $34.50.

Check up on the Eight at your dealer's today... see the movies it makes. Don't miss another day of movie thrills. Eastman Kodak Company, Rochester, N. Y.

Ciné-Kodak Eight makes 20 to 30 movie scenes—each as long as the average scene n the news reels—on a roll of film cost-ng $2.25, *finished, ready to show.*

Ciné-Kodak EIGHT



THE BOOKLET SHELF

Tell us what booklets reviewed on this page interest you and we will have them sent promptly. Address: House Beautiful Trade Service Bureau, 572 Madison Avenue, New York City

Building and Equipment

HODGSON HOUSES. This booklet shows with actual photographs a number of Hodgson models, many of them now occupied. Plans are also given. The booklet devotes several pages to suitable plumbing and heating equipment, garages, playhouses, etc. There are answers to the sort of questions one is apt to ask about a prospective home. E. F. HODGSON CO., BOSTON, MASS.

SUGGESTIONS FOR REMODELING is an illustrated booklet that will help you with your remodeling problems. It begins by first answering fourteen questions on how to obtain credit from The Federal Housing Administration. It gives general hints on what to do and not to do in remodeling, and then illustrates by typical remodeling jobs different problems that may be encountered. SOUTHERN PINE ASSOCIATION, NEW ORLEANS, LA.

BALSAM-WOOL insulation is described in an interesting booklet which also gives a number of very sound suggestions for keeping yourself and your home cool in summer. It gives interesting results of tests made with various types of sun shelters such as blinds, Venetian blinds, awnings, etc. WOOD CONVERSION CO., CLOQUET, MINN.

Heating

SOME HITHER AND YONS. In this booklet, heating problems become an interesting story. It explains, in simple, non-technical language, practically everything you will want to know about heating systems and how they operate, the relative merits of different fuels, the care that should be given your boiler to keep it in good condition. BURNHAM BOILER CORPORATION, IRVINGTON, N. Y.

Roofing

ECONOMY COTTAGE ROOFING. Among many other interesting facts about roofing, this booklet states that Economy Cottage Roofing is much lighter in weight than wood, tile, asbestos or slate, eliminating the need for a heavy supporting structure. There is a page of installation notes which the prospective builder should find interesting. THE AMERICAN BRASS COMPANY, WATERBURY, CONN.

FLASHINGS, GUTTERS AND DOWNSPOUTS are discussed in a booklet of the same name and their importance becomes more startlingly apparent when you realize that about twenty tons of water descend on the average roof every year. The illustrations show how your house may be adequately protected without sacrificing its beauty. THE COPPER AND BRASS RESEARCH ASSOCIATION, NEW YORK.

Carpet Cushions

CARPET CUSHION FROM COWS' HAIR. This illustrated story of Ozite Rug Cushions explains the careful selection of material and manufacturing required to produce the moth-proofed pad that will lengthen the life of your rug many times over. CLINTON CARPET CO., CHICAGO, ILL.

Fences

FENCE, how to choose it, how to use it, how it is made, how it is set up, which is the kind best suited to your home—all these matters are discussed in an attractive, illustrated booklet published by CYCLONE FENCE CO., WAUKEGAN, ILL.

STEWART FENCES. In this booklet you will find a number of practical suggestions for fencing various properties. Stewart Iron fences are made entirely of copper-bearing steel for maximum rust resistance. Attractive iron fences for residential purposes, non-climbable wire fences for protection, entrance gates and backstops are shown. THE STEWART IRON WORKS CO., CINCINNATI, OHIO.

Paints

THE LITTLE WHITE BOOK gives some interesting facts about paint which anyone with a house will be glad to know about. It is illustrated with photographs of homes that have been treated with Cabot's Stains and Collopakes. SAMUEL CABOT, INC., BOSTON.

Wall Covering

THE IMPORTANT POINTS OF INTERIOR DECORATION summarizes the fundamental principles to keep in mind for the best results in decorating your home. It discusses such subjects as color schemes, patterns, wall coverings, rugs and draperies. The manufacturers of Wall-Tex will be glad to send you this booklet without charge. They also publish a much more comprehensive manual on decorating, "How to Create Distinctive Beauty for Your Home," which may be obtained for 10 cents. COLUMBUS COATED FABRICS CORP., COLUMBUS, OHIO.

Glass

GLASS. In this booklet, the structural possibilities of glass are discussed and illustrated in a highly interesting style. It is full of practical suggestions for the use of glass in your home, either in actual construction, as a decorative note or for accessories. LIBBEY-OWENS-FORD GLASS CO., TOLEDO, OHIO.

Photography

PICTURE TAKING AT NIGHT is an exhaustive little treatise. It includes such subjects as moonlight pictures, how to take pictures of lightning and fireworks, and snapshots at night. This is but one of the many booklets on the various phases of photography which may be obtained from the EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Books

STUDIO BOOKS. This catalogue lists and describes comprehensively, and gives prices for books on art, decoration, design, advertising, books for children, travel and other subjects. The catalogue is interesting reading in itself and shows the way to still more fascinating literature. THE STUDIO PUBLICATIONS, INC., NEW YORK.

Venetian Blinds

VENETIAN BLINDS. Some extremely interesti about the origin of Venetian blinds and t velopment are included in this lavishly ill booklet. There is information on the Venetian blinds and a color chart from w select them. THE COLUMBIA MILLS, INC YORK.

Gardens

DUTCH BULBS AND PLANTS. This new 1935 ca in addition to offering an extremely fine co of bulbs for you to choose from, is highly ing for its illustrations. All the photograp taken in Holland in the testing garde growers' fields and at the International Show recently held there. STASSEN FLOR DENS, INC., ROSLYN HEIGHTS, L. I.

BARTLETT'S PLANNED PROGRAM. This little will give you a good idea of the study been devoted to developing the Bartlett Program in order that tree preservation m available to all tree owners. Under this charge is made for the preliminary inspect report. THE F. A. BARTLETT TREE EXPER PANY, STAMFORD, CONN.

Silver, Linen, China

THE CROWD COMES TO OUR HOUSE is a bro the art of perfect entertaining. There are menus and recipes given for different kinds ties, with the correct silver service for e suggestions for table settings in Alvin Silver. The brochure costs 10c. THE ALVIN PROVIDENCE, R. I.

TOWELS AND THEIR STORY is a handbook mation on how towels are made and what for in buying them. It gives tests by which may be determined and some practical met detecting weaknesses in structure which apparent to the inexperienced eye. CANNON INC., NEW YORK.

WEDGWOOD. A condensed history of We several pages of Wedgwood patterns, illust color, and a selection of Wedgwood trad with the date of their usage and the purp which they were used. There is also a list on Wedgwood sure to be of interest to any wants to know more about this fascinatin JOSIAH WEDGWOOD & SONS, LTD., NEW YO

Blankets

YOUR BLANKETS is an attractive booklet t you how to select blankets for different climates and purposes; how to wash and d how to care for them from day to day and store them to keep them free from moths. ber of styles are shown in color. There i table showing the correct size blanket to different sized beds for maximum comfo WOOD MILLS, NEW YORK.

NEW DAYS



New Ways

No one likes to live with an outmoded *style* in a hat or a handbag or anything else. Yet some women still cling to an outmoded idea of *quality*, simply because they aren't informed on modern manufacturing ways.

o *you* buy sheets, for instance? Do ust to tradition and gossip and y—or, do you figure that new ma- and new methods mean constant ement, and resolve to go out and yourself what's what in sheets?

n you do, you'll discover Cannon's Quality Percale, a sheet that brings ay's top quality, but sells at much n today's top cost. A sheet of exfineness . . . made of combed yarns, nan 100 threads to the inch each . even, smooth, soft and strong—y snow-white . . . yet sold by the ores for around $2.50 each!

ion costs are kept down by largeperation—Cannon quality is kept new-day planning and scrupulous odern machines. Modern methods. sist on seeing *Cannon's* Top Qualcale next time you shop for sheets. nnon name, on anything, is your promise of more-for-the-money. annon Mills, Inc., 70 Worth New York City. World's largest ers of household textiles.

HOICE SHEETS: *Cannon Finest Quality Percale,*)—*Cannon Utility Percale, about* $1.60—*Cannon* out $1. . . . *Each is the smartest buy in its class.*



Cannon Sheets

ANNON E PERCALE



MADE BY THE MAKERS OF CANNON TOWELS

School-going clocks

that guarantee punctuality





The "Dickson" is a clock cum laude. Designed by one of the country's leading designers, it comes in (a) walnut and gold; (b) black and silver; (c) ivory and gun metal. Four and one-half inches square, with self-starting electric movement. With 8-day key-wound movement, it's the DELPARK. Price $7.95.

TO be or not to be on time—that is the problem, when classes are called at eight a.m., and proms at nine p.m., and exams at strange, unaccountable times. To keep dates straight, which is in essence the goal of higher education, we suggest that students this year summon the aid of Seth Thomas. Any one of these delightful models will check off the right minutes at the right time, whether key-wound or electric. And the new fall models will enhance the beauty of the room they adorn. They lend that final touch which, like a final exam, makes *all* the difference. Seth Thomas Clock Company, Thomaston, Connecticut.



Set the "Primrose" on the bureau, and the old-fashioned mirror front will be right at lip-level, ready for a hasty make-up. Case is honey tone maple finish. Movement is 8-day. 8¼ inches high, 6¼ inches wide. Ready for the co-ed's trunk. . . . $7.75.



The "Dura" is quite the thing for the man. Small and convenient, it fits study tables and desks. It can be depended upon to get even the most unwilling student to classes on time. Runs eight days on a winding. Costs $5.95.



Here is "Pristeen." Legibility is a virtue on clock dials as well as on rhetoric papers. This neat black and silver clock can be read even by the most study-weary eyes. Hangs on wall, or stands on mantel, desk or table. 6 in. square. Self-starting electric. With 8-day movement, it's called the "SAVANT". Costs $6.95.



The "Sonant" lends an atmosphere of aristocracy. Front is of genuine imported Tamo wood (you'll come to that in Botany IV). It strikes—hours and half hours. 10 inches high, 6½ inches wide. 8-day pendulum movement. . . $20.00.

SETH THOMAS

Makers of fine clocks for more than a century

Parents and Sweethearts: Your local jewelry or department store has many Seth Thomas clocks besides these. They make ideal going-away presents. And all have behind them the hundred-year-old reputation for reliability.



NORMAN

Four More of the New Wall Pape

Key patterns culled from the fall crop feature metal and a great deal of white

THE year 1935 should be set apart by historians of decoration for its intense interest in color. Wall papers, logically, take a large part in this mania for color. Designs, though they are many and good, are secondary to color. Designs are often small or delicate in conception. Frequently they are tinged with silver, which makes them almost ethereal. Frequently they are striped.

MANY FABRICS ARE copied from old designs. So, too, the papers. There are flowers and berries. There are endless corbeilles. Some of them realistic, some of them sensitively stylized.

A ROOM WHICH this department noted as a definite departure in the use of wall paper had a band, the full width of the paper, set around the top, from the ceiling. Below, a solid color paper, harmonizing with the color of the patterned paper at the top, covered the remainder of the wall.

NOTES ON THE wall papers shown in the photographs on this page:

SLIM COLUMNS, WREATHED rou round with a formalized vine, are in graduated colors, against a so ground. This paper is so delicate ing, so smart in design that yo live with it for years, quite happ by the Imperial Wallpaper Com is the one behind it. This has as tive carved, shell-like urns with ping from them in baroque tend background, white or pastel, striped with silver. The ivy leave leaf green, the urns the color of wood.

THE PAPER BELOW with the hanging gracefully between me is from Birge. It has about it a clarity and restraint of which yo never tire. The pattern is in r gold on a warm white ground.

THE BIRDS SPREADING white wing red-roofed town are on a wal panel from Margaret Owen. It for a nursery, but you could use lovely effect in almost any small a country house.



QUAKER "Sheercord"

An exciting new Quaker Curtain

MADE for the woman who wants distinction in her curtains. It's the newest thing in today's urtaining and it's most beautiful.

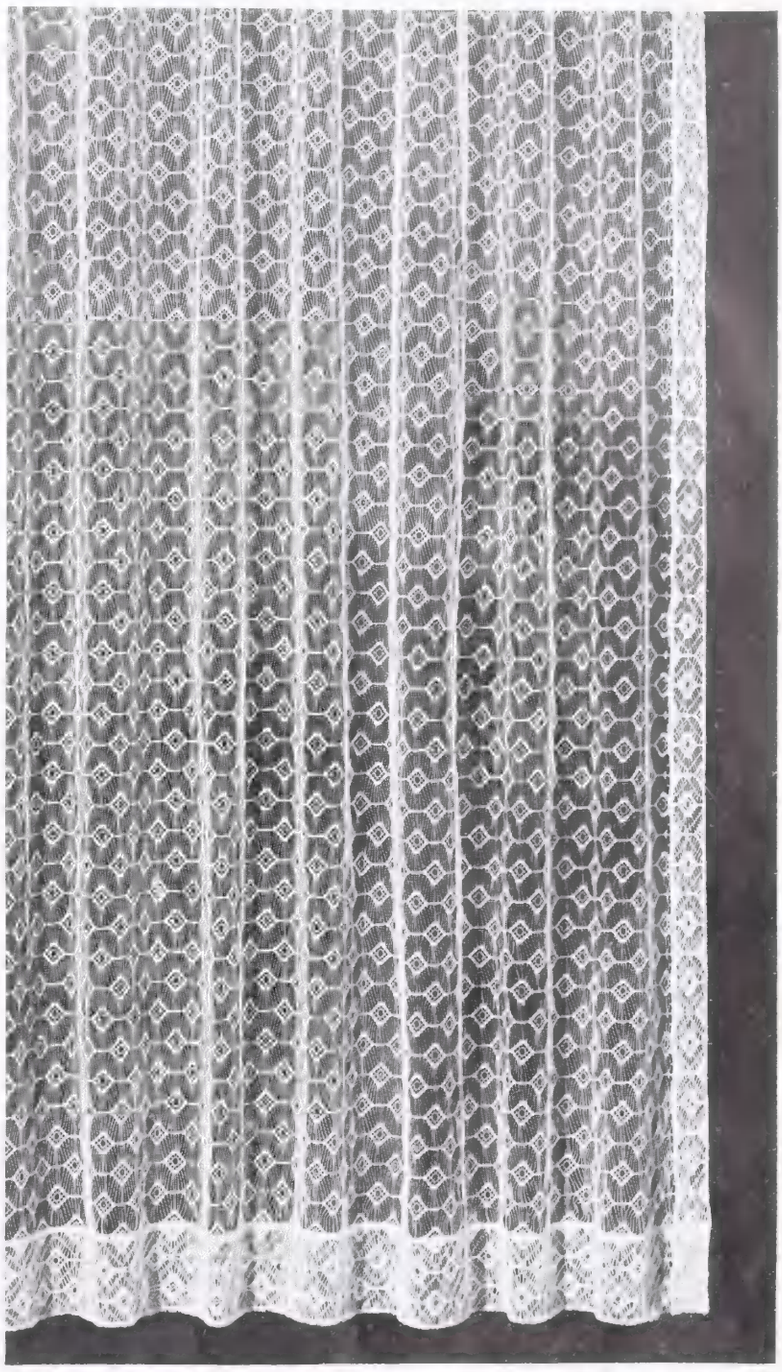
A curtain of cob-web delicacy but made of long-aple, combed Egyptian two-ply yarn, with each ender strand knotted securely in place.

You can easily find the right Quaker curtain for your indows at your favorite store. See the wide selection f style and patterns and be sure and look for the name Quaker" woven in the top selvage of every Quaker urtain. Price? Quaker curtains are modestly priced for hose who appreciate the economy of durability.

The only book of its kind

Window problems as found in typical American omes, and their solution. More than 40 photographs. elpful, authoritative. Send 10 cents to pay mailing ost to Department 9B, Quaker Lace Co., 330 Fifth venue, New York.

OTE: *Quaker Genuine Ringless Hosiery, another Quaker tex-le product, is made by the Quaker Hosiery Co., one of the hree largest hosiery mills in the country, and sold in smart hops everywhere.*







. . . Lovely to look at, practical to use

THE dash and fire of the Revolution blend with the fine craftsmanship of Colonial times in these crystal masterpieces by Fostoria.

Their gracious smartness in an Early American setting is no less charming than their hint of inherited loveliness when used in combination with the latest modern things.

Because of its truly authentic design, this Fostoria pattern is rapidly becoming America's national tableware. And why not? Nothing could be more characteristically American in its simplicity and vigorous beauty.

Fostoria shows its proudest handiwork in creating these flashing "American" designs that you'll love to have...and to use...in your own home, on your own table.

See the pieces illustrated at your dealer's today. Notice their handmade quality; their undeniable grace. Even though you start your "American" set with a few goblets, there are over 150 pieces to select from, as your need for this attractive crystal-ware increases. You'll be happily surprised, too, at the very low prices. Fostoria Glass Company, Moundsville, West Virginia.

IMPORTANT REMINDER: *Fostoria dinner-ware, both plain and etched, is made in "open" sets. New pieces may be added or broken ones replaced at any time. Inquire of your Fostoria dealer.*

Fostoria

THE GLASS OF Fostoria FASHION

"If We Build Again"

CONTINUED FROM PAGE 59

What crazy sense of humor prompts builders to open a door directly in front of the toilet? I can show you one naïve bathroom, where a piping hot radiator is neatly sandwiched between the toilet and the wall, with never an inch to spare.

DEAR MR. ARCHITECT, *if we build again*, and Heaven knows we'll have to pretty soon, remember that houses are made to live in. Women seldom do their housework on roller skates so don't exaggerate the proportions and importance of certain rooms. On the other hand don't make them so compact that seating capacity is limited to half a baker's dozen. Don't expect a housewife or her maid to be a mountain climber at heart. Keep cupboards within fingertip control, with the exception of storage spaces which are only opened upon occasion. Nor is it fair to have major cupboards too low. I have always felt a little undignified, when a grocer's boy came bursting into the kitchen, to find me down on all fours burrowing into a cupboard in search of a saucepan. Most kitchen cupboards are too deep and too dark.

IF YOU WERE keeping house, Mr. Architect, where would you keep the sewing machine? Where would you put ice skates in the summertime? Where would you store blankets, luggage, old photographs, fishing tackle, and back numbers of the National Geographic? Where are children supposed to play on a rainy day? Do you put muddy galoshes and hunting clothes in the guest closet or mix them with your wife's best dresses? Would you like to pick up seventeen pairs of shoes before you could sweep out a closet? Would you enjoy dusting a gew-gawed lighting fixture that dangled from the ceiling into the middle spaces of your living room?

WHY DO YOU park the telephone in a gumwood bird-cage in the middle of a nice, front hall? So the cook will have to wipe her hands and scramble from the kitchen to answer it? So that the mistress of the house will have to take her morning phone calls in curlers and flapping negligee before the front door?

I WONDER, MR. ARCHITECT, why most of your garage doors face the street? When we forget to close them, all who pass by can see our oil cans and hose, our tools and velocipedes. there are reasons when the lot row. But please, then, give u that close at the push of a bu we won't have to break our b shutting them. If you had t basement stairs all day long, you make them so steep? If y the matter more thought, wou make it so easy for children off airing decks or down th steps into the cellar?

PLEASE, MR. ARCHITECT, if we again, let's build more simply sanely, more systematically. Fo do not a prison make—nor make a home. Whether you b Uncle Sam, speculation, or wom me, put yourself in the place people who will live in your hou build them accordingly.

IN YEARS GONE BY—so far gone we have some perspective when sider them now—it seems to the builders, the cabinet mak artisans and the designers to best available materials and things the best way they kne to serve the purpose intended venience and beauty were so handicapped by the limitations materials. A stone chair must ha impressive but not very cozy! civilization marched down the ye the arts grew apace, buildin their furnishings reached such pi of comfort and charm that copy them today.

BUT THIS IS a peculiar age. W a lot of new materials and ma processes for their utilization. should be able to create hom would make Michelangelo a Brothers Adam look like pike we love to see what we can these fascinating new materials. of seeing what the new materi do for us. Infatuated with the doing something entirely "dif something strictly modern, our seem to lose all track of the intended.

A PANELED ROOM from a Swis built in 1630, and now housed Toledo Museum of Art, is mi mired by visitors. "Exquisite," "a true work of art," they say,



NORMAN B. CARY

House Beautiful regrets through an editorial slip photograph, and another appeared with it in the issue, were not credited Hampton Shops. These wer lished on page 55. The settin the furniture in both are Hampton Shops. The desk Sheraton pieces of great tion. They are surrounded charming accessories, pic lamps, chairs, rugs and ir

ngers they touch the carved
. the sturdy table, or the tile
when you dissect the little
discover that those quaint
were made to hold food,
l a clock. That picturesque
a very efficient heating plant.
seat and corner settle were
contrived to furnish maxi-
ting capacity in minimum
other words the good people
who planned that room didn't
"arty" or different. They tried
fortable. And having planned
omfort and convenience, they
ubsequently for charm—mak-
joint, peg and panel as
d fine and attractive as they
. It must have been a thor-
odern" room 300 years ago.

had a modern home today.
care whether it looked dif-
not. Things which look too
sually look queer. I want it
iting and act efficient. I don't
be all cut up with windows
's and doors, but at the same
n't want it to look like a
or a factory. I want it to be
warm in winter, and full of
ws in the summertime.

THE doors to open without
the windows to close with-
ng, the screens to function
the walls to settle without
the walls to be washable, the
easy on my feet, the closets
and adequate.

room where young children
aint and cut paper and pound
well as a room where grown
an spill drinks and step on
balls. I want closets for
ling boots and wet snow-suits,
s closets for clean clothes. I
ace to put fresh vegetables as
nned fruit. I want places and
l places for shoes and silver-
ware, sheets and sheet music, trunks and toys. I want a place for my typewriter, my sewing machine and the hundred and one things that won't mix with regulation room settings. I want long mirrors on the backs of closet doors so I can keep my petticoat under control. I want accommodations for books and bridge.

SOMEWHERE BETWEEN THE inconvenient, illogical mess that a speculator throws together and expects to rent, just because it is a new house, and the model home in Mansfield that is so full of labor-saving devices and modern electrical servants that it takes a graduate engineer to keep it in running order, there must be a sensible sort of home that is neither too big nor too small for the activities of the average family, that is up-to-date without being up in the clouds, that is compact and convenient without being crowded and complicated.

I CAN'T PLAN a residence without benefit of the A. I. A. because I do not understand two-by-fours, air conditioning and insulating materials, just as I cannot create an evening gown without benefit of the dressmaking profession. But I can look at a sketch or a gown pattern and get some idea of what the finished product will be like. Whereas a set of blue prints is just so much Greek as far as I am concerned.

I WONDER HOW much it would cost an architectural office to create miniature homes of papier maché, tint the walls, and furnish the rooms with cardboard pieces, cut to scale; so that the women who build houses might visualize their future homes, and tear them to pieces before they are built, instead of afterwards. We are a little bit dumb when it comes to technical specifications. I admit it. But we understand the things we can touch and see. . . . And we "love life," in a house that is really likable and livable.

—GYPSIE DYSERT BENNETT

ght-Room Colonial: $10,000

CONTINUED FROM PAGE 47

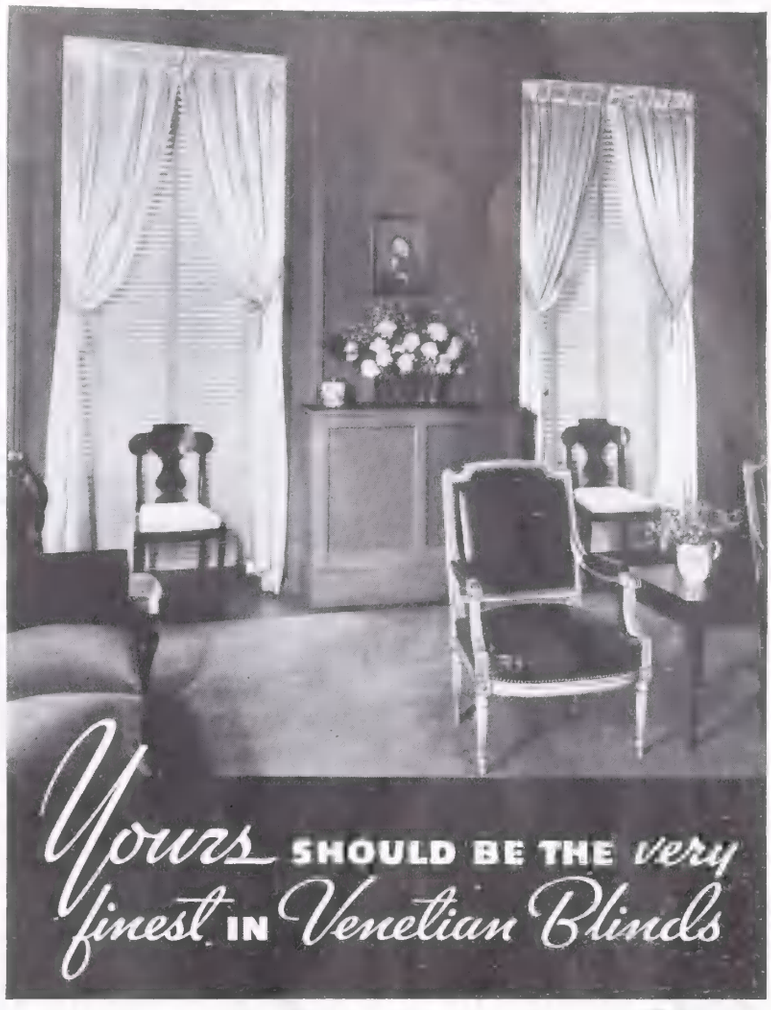
sets including a linen closet
master's bath. This last con-
is one too often forgotten in
he closet facilities of a house.

SE ON page 47 by Francis
suggestive of the story and
lonial cottages that are found
Island. Yet in its plan it is
odern with space particularly
nized for convenient use. In-
he central hallway, which it
apparent must be abandoned.
square hall of good size on
the dining room so that the
sta through to the rear is ob-
his means, however, exposing
to a chance caller when the
at meals unless the door is
d. If preferred this door could
ated altogether and an en-
the dining room made from
room. The dining room has
un and opens on the terrace.
e living room. The living room
on the south end where with
h and west exposure, it will
practically all day. Both din-
and living room have good
for furniture. The kitchen is
nged and has excellent com-
n with dining room, hall,
om and basement.

ON THE SECOND floor the bedrooms all have cross draft; the hall space is kept to a minimum; the baths are economically placed back to back and there is a small closet for brooms and a linen closet in each bath. Two of the bedrooms will take double beds which means that the two children can bunk together and release the third bedroom for a guest when necessary. The master's bedroom is well placed on the southeast corner. It has not, however, the desired second closet.

THE DROP IN grade on the north made it possible to put the garage in the basement; also the laundry, with exit directly to the out-of-doors, and recreation room. This latter room has a large areaway concentric with the bay window above. Southern sun and a shelf for potted plants make this an attractive feature.

THIS HOUSE, LIKE the Long Island houses, has large shingles exposed 12" to the weather. If dipped in a bleaching oil they will turn a silver gray. The outside painting will then be reduced to trim, door and shutters. The house contains 29,650 cubic feet. Figuring this at thirty-three cents would make the cost $9,784.50.



HERE is a helpful buying guide to what is correct and best in Venetian blinds: Choose the blind recommended by exclusive decorators—the blind used in fashionable homes—the *Columbia* Venetian blind.

It is now available to you through a carefully chosen dealer in your neighborhood—in a host of attractive color combinations—at prices that mean you can afford the very finest in modern window beauty.

Ask particularly for the Columbia *Residential* blind. It is especially made for home interiors and carefully made to keep its smart appearance for many a long year. Trim, narrow slats emphasize its modern beauty and form a pattern that is smart, distinguished, decidedly correct.

Have the Columbia dealer give you an estimate. Write us for his name, and we will also send you our illustrated "Book of Blinds."

Columbia
RESIDENTIAL
VENETIAN BLINDS
Used Everywhere to Beautify Homes
BY THE MAKERS OF COLUMBIA WINDOW SHADES

What are the newest styles in Venetian blinds?

SEND FOR COLUMBIA'S "BOOK OF BLINDS"—FREE

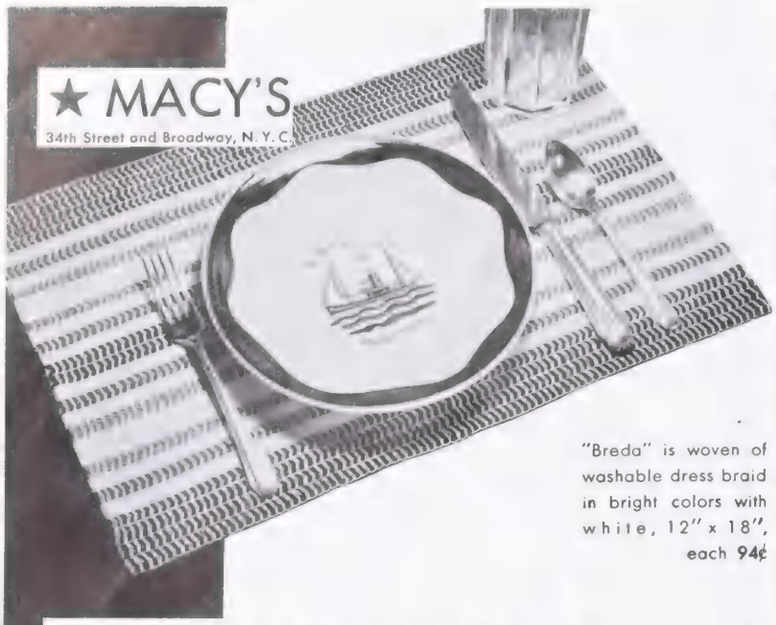
THE COLUMBIA MILLS, INC., 225 Fifth Ave., New York, N. Y.
Please send me your booklet showing photos of all types of window fitted with the newest in Columbia Venetian blinds, together with my dealer's name.

NAME

ADDRESS

H

★ MACY'S
34th Street and Broadway, N. Y. C.



"Breda" is woven of washable dress braid in bright colors with white, 12" x 18", each 94¢

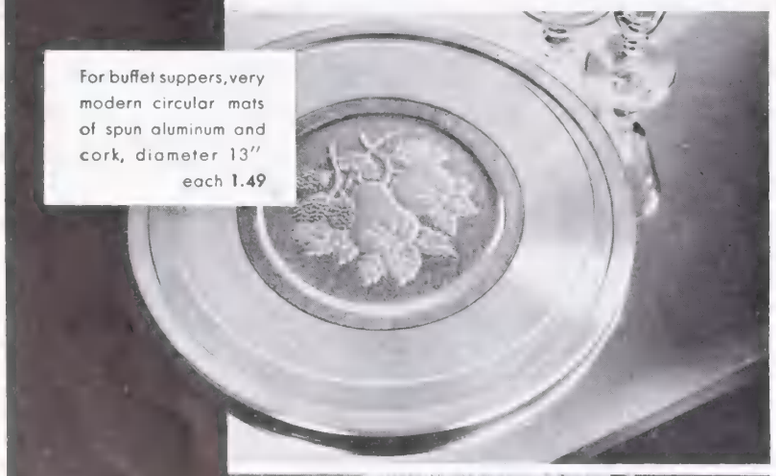
CURIOUS MATERIALS MAKE MACY'S SMART PLACE MATS

Be it ever so humble, dress braid for one, or unusual spun aluminum, for another, Macy's Linen Shop has adapted some fabulous materials into fascinating place mats for Fall.

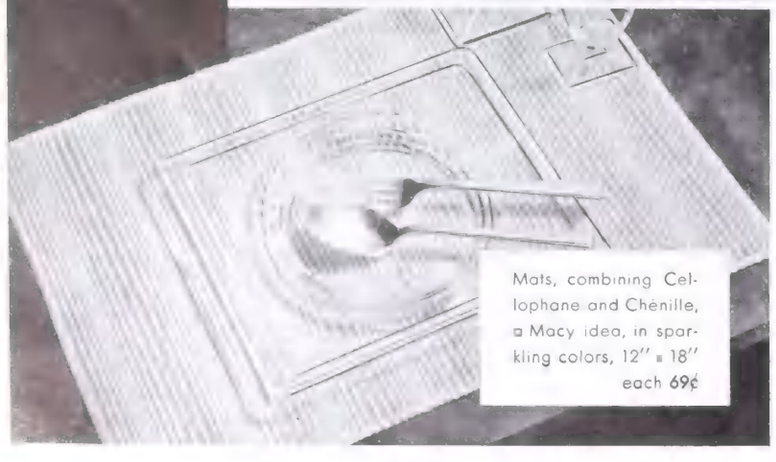
If you haven't known, be warned now, every important style source stresses table mats for both informal and formal entertaining.

There are dozens of ideas here for interested hostesses. Many Macy-created, others for which we searched the globe. Do come in to see them.

MACY'S LINEN SHOP, SIXTH FLOOR



For buffet suppers, very modern circular mats of spun aluminum and cork, diameter 13" each 1.49



Mats, combining Cellophane and Chenille, a Macy idea, in sparkling colors, 12" x 18" each 69¢

Please Tell Me

CONTINUED FROM PAGE 66

installed in an eight year old, twelve room brick house having no cellar?

ANSWER: If properly handled any type of heating system except the one pipe furnace may be installed in a house having no cellar. Several factors must influence the choice. Warm air is carried in metal ducts of relatively large size that must be hidden in walls, floor or closets. When the heater is not placed in the cellar forced circulation is needed and the use of many cold air return ducts increases the need of adequate room for these ducts. The room arrangement of the house and the location of space available for the heating apparatus will influence the run of pipe. If this is too long, warm air may be eliminated as a possible choice. Heat for systems using radiators is carried in pipes of small diam so more readily concealed, heating medium, whether steam or hot water, being under gre trol can be more easily sent t points. Your problem is one f ing engineer.

QUESTION 34: *Can you give names of architects near Bo specialize in small houses of construction and cinder concret*

ANSWER: I think no architect specializes or limits itself to t one type of construction materi an architect who specializes i sign and construction of sma and one whose work you leave the details of constructi hands.

Tactics Against Termites

CONTINUED FROM PAGE 51

wall should be at least 6" above ground level. From the top of the foundation wall there should be metal shields projecting 2" and then turned downward at an angle to prevent the termites from forming their runways. These should be placed also around all supports and pipes.

4. If there is stucco on the outside wall extending to the ground it should be carefully bonded into the foundation wall to prevent its working loose and so providing a well concealed passage.

5. Basement floors should be of concrete. It is not enough, however, to say this: concrete floors must be correctly constructed to prove a proper barrier. Concrete is usually laid on coarse gravel or cinders which are loose enough to provide entrance. This entrance will be blocked by 4" of good concrete without cracks. If sleepers to provide nailing for a wooden floor are used they should be laid on top of the 4" of concrete and not imbedded in it. Pipes which penetrate this floor should have metal collars soldered to the pipes and imbedded in the concrete. Cracks which are apt to occur at the junction of wall and floor should be filled with bituminous matter.

6. Partially excavated space under floors, if floor joists are wood, should for the most thorough measure have a concrete floor. At the least, joists should be 24" above the soil. This space should be well ventilated to prevent dampness and should be accessible for periodic inspection of the inside of foundation walls. Loose boards should not be stored here. Wooden forms should be removed from all concrete. In fact all wood debris, chips and unused lumber should be removed.

Remedial Measures in Existing Houses

If termites are found in an occupied house then steps must be taken not only to destroy them but to make the house immune from further attack. Two methods are being employed for this purpose. The first consists of the same treatment given above for new construction. That is, the house must be thoroughly insulated from the ground by impenetrable masonry or metal.

The first step to take if ter found is to destroy all the tunn have permitted them to rea not in contact with the groun these tunnels are destroyed the will die because their moistu is cut off. They still, howe one chance to live. If they h wood that is kept moist by le water pipes they may persist a this condition continues. these insects are so persisten wily that even after the mas metal insulation has been inst may rebuild their tunnels a masonry or metal so that a watch must be kept to see does not happen. In other w war with the termite must n

If, when the house is exami the examination should be someone of experience in thi it is found that some timbers so eaten as to be structurall then they must be replaced. pecially important in the wood to inspect every part of the horizontal timber on top of th tion wall which supports the joists. To make a thorough jo the siding and under boardi cover it must be removed to sufficient to expose not only th the ends of the vertical wall st rest on it. Otherwise it c known, if there is reason t considerable damage, to wh this damage has gone. Anot that should be searched thor the basement window. As th this often rests directly on th it is especially likely to be att these insects.

Naturally it is important to nate as many of the undergro nies of termites as possible for of future protection. Theref sources of food as wooden structures, fence posts and e limbs of trees and tree stump be examined and burned if fested. If the nests can be fo should be treated with an in

The second method that is ployed to combat the termite the house already built is by of chemical poison. The

is to employ a company that nced in this work and that some reliable guarantee which rotection for at least five years. Tfective the poison must per- ery pore of the wood. To do iately it must be injected un- ure. Spraying or brushing it sufficient. A guarantee of only does not, to be sure, give as- of permanent protection. But en said above, constant watch- essential whatever method is Chemical treatment will give emporary relief.

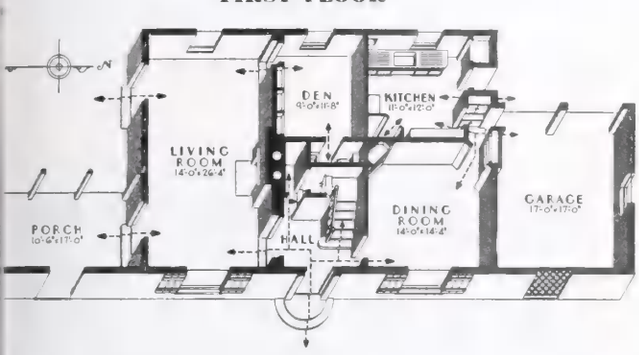
h the termite as an inhabitant lobe seems to be older than although we have evidence as been feasting on some of our old houses for as long as fifty years, our awareness of the damage it may cause is recent and our knowledge of its habits and our efforts to eradicate it are very new. Thus our campaign against it is only in the preliminary stage and experiments are still being made to wage a definitely successful fight to the finish.

This article is not intended to arouse undue alarm. Nevertheless the situation is sufficiently serious to require attention. In the face of facts it is unwise to build a new house today without making it termite proof and it is still more foolhardy to buy an old one to remodel without having it inspected first to make sure that termites are not at work in it.

What's Behind the Plan

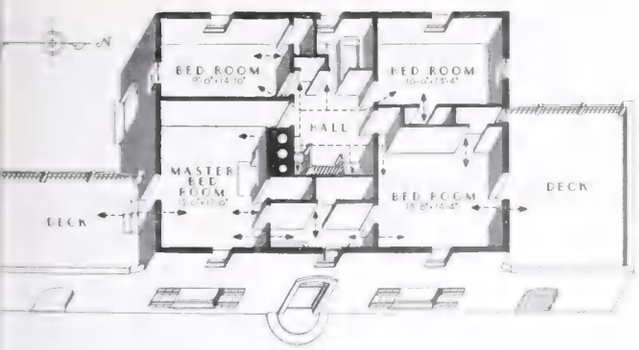
CONTINUED FROM PAGES 48 AND 49

FIRST FLOOR



r: will take table and chair; closet and stairs to basement. incomplete circulation as it nnect directly with kitchen or s light only from small tran- r front door. **Living Room:** good exposure with light on es: good wall spaces at sides ce; will furnish well. *Against:* below hall (no apparent rea- lot is flat). **Dining Room:** sant shape; well screened from morning sun. *Against:* light ne side. **Study:** *For:* only one entrance; good wall space for furnishing; adjoining lavatory a convenience. *Against:* entrance only from living room. **Kitchen:** *For:* only two doors. *Against:* not good relation of work centers; light only on one side. **Garage:** *For:* on north side; balances porch; entrance direct to house. **Porch:** *For:* inclosure on three sides and southern and western exposure makes it useful on colder days; will furnish well; has privacy. *Against:* will be hot in afternoons on warm days. **Closets:** Inadequate. Alfred Easton Poor, Architect.

SECOND FLOOR



r: good circulation with mini- a. *Against:* no light. **Bed-** *For:* all have cross draft; corners; will take adequate at least two rooms will take ls; two rooms have access to ace. **Baths:** *For:* only two stacks necessary; second n to hall only. *Against:* mas- has two doors; door to house posite stairs. **Closets:** *For:* n has one good closet; general linen closet. *Against:* no broom closet; closet in master's bedroom bad shape. **General Summary** OF FIRST AND SECOND FLOOR PLANS: good direct plan permitting simple framing and roof with main house contained economically in rectangle; good use of space in small house; good connection with out-of-doors at several points, house is well related to points of the compass, giving sun where wanted, always an important consideration in planning.

MACY'S Fall Sale of CHINA and GLASS

CRYSTAL
"Victoria," the finest of Finnish crystal; authentic reproduction of an English period pattern. *Usually 1.99*
1.79 each



Wedgwood's "Green Myrtle"
Reduced 10% for this month.
For instance, the dinner plate, 9⅜", *formerly 1.09*. This is an open stock pattern.
Eighth Floor.

SALE BEGINS
THURSDAY, SEPTEMBER 5TH
MACY'S · 34TH STREET & BROADWAY, N. Y. C.



Redecorate this fall with WALL•TEX

WHY let soiled, shabby walls spoil the pleasure of entertaining friends in your home this winter? Smart, new Wall-Tex will add cheer and beauty to your rooms, and you needn't worry about the dirt and smudge of winter heating. Wall-Tex is proof against *that*—its *real* washability has made fall redecorating sensible.

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Wall-Tex is truly the modern wall material — sturdy canvas on which are reproduced, *in permanent oil colors,* the smartest creations of today's leading mural designers. Like lovely oil paintings, Wall-Tex patterns *on fabric* have a lasting beauty and texture that simply cannot be matched on paper.

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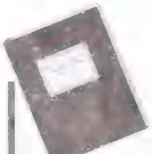
True Economy . . .



WALL-TEXING actually costs *less* than frequent redecorating. Wall-Tex does not scuff or tear. It seals walls and ceilings against unsightly plaster cracks. Its toughness and permanent beauty make it a *lasting* investment in decoration, which amply justifies a slightly higher original cost.

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Send me Henrietta Murdock's book on Interior Decoration and FREE samples of Wall-Tex in latest patterns. I enclose 10c (stamps or coin) to help pay mailing costs.

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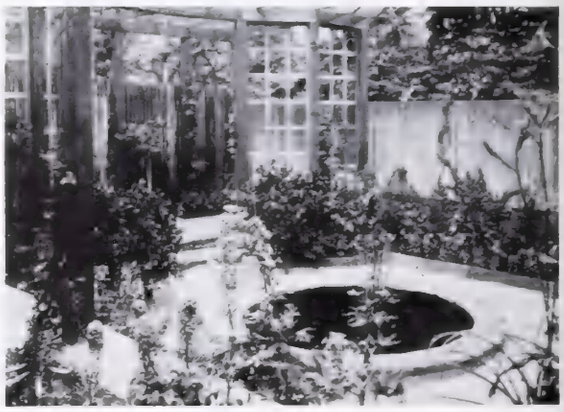
City and State _____

A Secluded Garden



JESSIE TARBOX BEALS

The pergola in the garden of Mr. and Mrs. Alfred Cohen's Chicago house. Ruth S. May, landscape architect, reclaimed this plot, 50'x26', and built the pergola along the south and west sides as a screen.



The pool in the center of the garden. The photograph was taken the first week the garden was completed at the end of June. Delphinium, Lilies, everything was planted in full bloom. The dark round bushes on either side of the steps are Evonymus.



The house is built around this small breakfast court which has a floor of gravel in white, dull red and black tones, separated by iron bands. Planting is composed of Arborvitae and standard Heliotropes.

veloped on a Chicago Lot



Ambrose C. Cramer was the architect of the house which is situated at 2710 Lakeview Avenue, Chicago. It is one of a group of five and is four stories high.

lr. and Mrs. Alfred Cohen the house shown just above ard" was a barren, unused ible only from an alley at l of the property or through door. Miss Ruth S. May, rchitect, was called in. She rs leading down from the over the butler's pantry to pace into relation with the ion of the house and land- ntire plot. The photographs

e, designed by Ambrose C. built around the breakfast tio shown at the bottom of page. The photograph looks he dining room (on the r) toward the wall of the g which has been made with the niche. Gravel is red and black, separated by ing. Arborvitae, standard potted Geraniums are used

en proper is a plot 50'x26'. a Dubois woven-wood fence south and west sides, and constructed the pergola osite to tie up with the lor and nature and screen off the back porches of apartments across the alley. The center part of the garden is sunk at different levels to add interest. The paths in the central portion are roofing gravel edged with bluestone. The large center bed is filled with purple Petunias, outer beds with yellow and orange Marigolds, yellow, white, deep red and orange Zinnias, *Salvia farinacea*, Nicotiana, *Veronica longifolia subsessilis*, Delphinium and other plants. Delphinium and Lilies surround the pool. Under the pergola are planted many Lilies, *Vinca alba*, Nicotiana, etc. *Cobaea scandens* is the vine growing up the posts.

At the east end of the garden a small terrace was constructed. On top of the posts at the entrance are two figures, "Whiskey and Soda," by Vally Weiselthier. The furniture is painted a soft cocoa brown, as are the window frames, and the seat covers are in lemon yellow. Many different colored pots along the top of the stone wall on the north side add to the variety of hue.

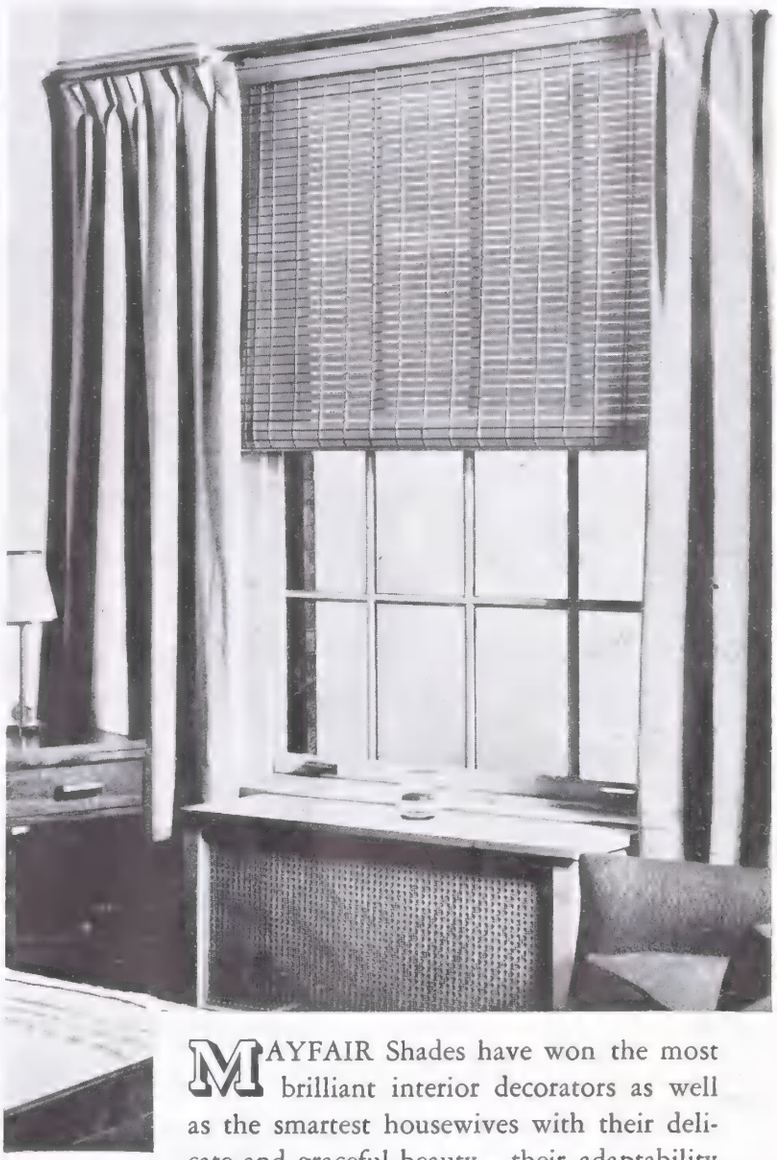
The entire development is an excellent example of what ingenuity may accomplish in a small space. Colorful planting makes it a gay spot for relaxation, with both sun and shade.



A view of the terrace at the east end of the garden. The furniture is painted a soft cocoa brown. Seat covers are in lemon yellow to repeat the warm colors of the Marigolds and Zinnias in the foreground.

FOLLOW THE TREND TO

THIS NEW WINDOW BEAUTY

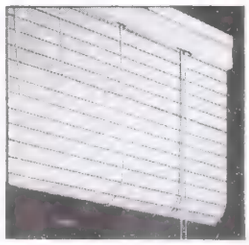


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2. Clear ice, snow and swollen ground
3. Always operate easily . . never bind or sag
4. Can be installed on Old or New Garages
5. Weathertight and burglar-proof
6. Built to last for years

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DONALD L. DICKSON

The sketches show various steps in the moving of large tree At the left, a workman is digging a deep trench which leave a large ball of earth at the roots. Right, burlap for safet

Shifting Trees

How the big ones are moved by the experts

by MRS. JAY CLARK, JR.

A CHIMERA of the landscape architect's mind often takes visible shape on the garden plan by the words "existing tree" in the hope that such a concrete suggestion may engender definite action, and the wish become actuality. Not that the hint is likely to take effect, for most persons consider trees in the light of an act of God, or the result of some forefather's wisdom, and as such to be severely let alone on the spot of origin. Transplanting is merely thought of in terms of flowers and shrubs, and undue emphasis given transient color and stereotyped low boundaries. The flatness of a treeless garden is deplored and dismissed to the realm of wishes unrealized. Lack of shade on house terrace is submitted to in discomfort, while the lawn glimmers and shimmers in a monotone of brilliancy. In all fairness, however, the gardener's attitude is understandable. Tree moving is a process little comprehended, and observation has brought the belief that success is not a sure result of the procedure. If the fact could once be accepted that tree manipulations are governed by the same principles as all other plant growths, much of the mystery would vanish. Trees would then become actual materials to work with.

IT IS ALWAYS more convincing to tell a story in the light of real experience, illustrated by actualities. What *has* been done is more to the point than *might* be accomplished. For this p descriptions and pictures have be tained at Iristhorpe, the estate and Mrs. Homer Gage in Shrew Massachusetts, where the supe dent, Allen Jenkins, plays with t casually as he shifts perennials. course of years grounds covering acres have been developed from fields and mowings into a success united gardens of varying types in the well-designed scheme, majo are played by trees placed where were desired for architectural a to enhance comfort or to provide ed screens. The highest factor i cessful garden planning has inva been the criterion for action; n was done without a specific reaso the result brought in 1933 a gold from the Massachusetts Hortic Society.

TO TELL THE story of every shift be unending, so Mr. Jenkins give the description of how recent out ing changes were made and the r which governed the moving. While of the operations were, of course scale not adapted to the small holder either in size of mater number of men employed, the he tural principles are the same for foot Elm or a small Hawthorn, a directions given should prove a



The tree is eased over by means of tackle and the remainin roots are severed. The tree is now ready to begin its journe





es are moved in winter, and after the tree has been eased r, a sled is put under the hard ball of earth surround- the roots. A tractor pulls the tree to its new position

g guide for those willing to a tree as a practical possibility ment where it is most needed.

ARS AGO a large hospital build- erected on a rise of land direct- e with the outlook from the Iristhorpe, an estimable public but not one to enhance any iew. As an objectionable back- t had to be blotted out, and arge tree would do it. So a aple in the pasture was select- he strategic site chosen where ment of the tree would best ut the unsightly object. This ch was about 1500 feet away re the Maple stood, was cov- e fall with litter, straw, leaves ches deep enough to keep the of the ground. The first of r the tree was prepared for y digging a three to four-foot ll around it, about five feet m the trunk, cutting the roots ere reached, and going under- tree as far as was dared with- rbing its poise. This left a of earth surrounding the main proximately eleven feet in di- hich in the course of the next ze into a solid mass. The first ry was moving day. The trunk ped in burlap to protect the the tree tipped over gradually, roots severed and a sledlike with beveled runners eased ition underneath the frozen h block and tackle the Maple raised, chained to the four f the platform, a runway of id down, the tractor hitched he journey began.

MEANTIME the new location had red of litter, and the receiving wly dug in the unfrozen earth was ready for its occupant, which was carefully worked from the sled and firmed into position with the soft soil. Again the protective covering was laid around to keep out the cold until the earth had a chance to settle back into position. But the end was not yet in this particular case, as discovery was made that, after all, a few feet further would provide a still more effective screen. Undaunted, a trench was dug by the men (so generous had been the blanket that the whole area was still soft) and the tree slid along this trough to its permanent situation. Then began the care which is so often lacking, and during the ensuing months never a day passed without the assurance that sufficient water was given to maintain the adequate supply needed for the reëstablishment of the new root system. In this particular case a wet summer gave much natural moisture, and low-branching foliage conserved it.

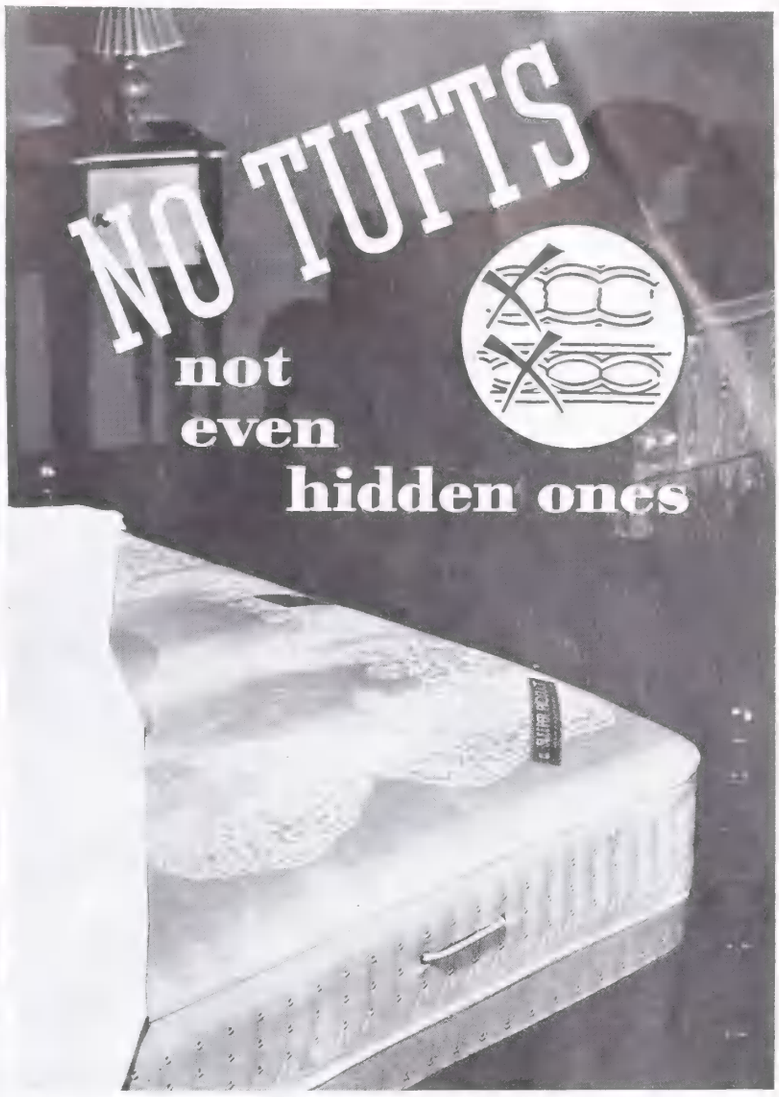
QUITE THE OPPOSITE were conditions attending the transition of a tall slender Elm from the pasture to a mowing converted into lawn area, where it was desired for shade, as here the foliage was so high that the trunk was unshaded. So it was wrapped in burlap all summer to keep the bark moist, and guy wires placed to steady the top-heaviness of the tree. The hose was played on the wrappings, and the water allowed to soak into the ground all day long, about every two weeks.

INTO THIS SAME lawn was moved a gnarled copper Beech, retrieved as an individual specimen from a far-away spot where its sculptural quality was completely hidden and lost. It had been standing there for forty-five years, and no one knew how much longer. A severe ice storm twelve years before had





se is boxed if not previously frozen to hold earth. Water is ential, and here a hose sprays foliage after transplanting



THIS is the day of the *tuftless* mattress. But to give you *all* the advantages afforded by this modern idea, "tuftlessness" must be more than "skin deep." Merely eliminating dust-catching surface grooves, knots, and bunched-up cover and top padding, isn't enough.... It is equally important to keep the inner padding from being compressed in spots and the springs from being restrained by stitched-through cords (tufting).

The Perfect Sleeper is *tuftless through and through.* No concealed inside tufting. Not an ordinary mattress with an improvised outside covering. Yet its "innards" cannot shift into humps-and-hollows. Its springs can't become jumbled. Nothing is "tied down" or under strain. Remember, Perfect Sleeper's construction is *patented.* . . . No other is like it. None at the price will outlast, "out-dress" or "out-comfort" the Perfect Sleeper. Do see it!—at department, furniture and house-furnishings stores. Sleeper Products, Inc., American Furniture Mart, Chicago—Regional factories in thirty cities.

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MATTRESSES and BOX SPRINGS

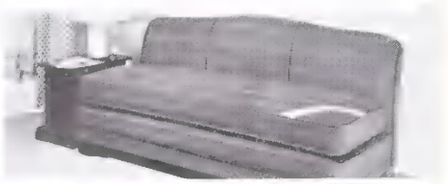
Perfect Sleeper	$39.50
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Perfect Sleeper	$59.50
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Perfect Sleeper Studio Couch contains a genuine Perfect Sleeper tuftless inner-spring mattress. Can be made up as twin or double bed. Luxurious! Choice of four colors. Other models too.

PERFECT SLEEPER Mattress

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ARTHUR

Trees that have been transplanted: Left, a large maple moved 1,500 feet to blot out an unsightly view. Right, a wine-glass elm taken from a pasture to cast shade on a too-exposed walk

battered the giant badly, and its heart was ringed about with iron, but with undimmed courage it started on its 1000-foot journey, with the same preparation and procedure as described for the maple. It towered above the electric lights as they intercepted its passage. Down they came, were plank protected, and the march progressed. So great was the weight of the huge tree, that skids were abandoned and rollers substituted, while the fact that the grade was slightly down hill helped matters to a degree. Three years ago a group of blue Spruces came to neighbor with the Beech, for pleasant contrast, the change in placement necessitated by the fact that twenty-four years of growth had made them too crowded in the original situation.

ON SUMMER DAYS a much used walk was a glaring, burning traject from one garden to another. There was a crying need for afternoon shade, so from the cow pasture was taken a wine-glass Elm, a tree rarely considered suitable for much wandering after it has attained any considerable size. It grew on gravelly soil too loose to hold together easily, and a warmish winter made special pre-treatment necessary. After the trench was dug and the tree tipped with the ball of earth exposed, snow was continually shoveled over it, to melt and freeze and consolidate the mass, until finally it was like a ball of concrete, twelve tons of stony gravel, earth and frozen water. On the appointed day in February with the temperature 10° below zero the start was made. In the path were two stone walls, in which gaps were opened to be rebuilt later, but nothing stopped the tree's pr until it settled comfortably in its quarters to be firmed and cared fo

WHILE SUCH CHANGES are pref made in the winter after the a preparation, it is possible when th gency arises to accomplish the ta the spring or summer. Such wa case when Mrs. Gage decided one that the house terrace needed a c feature to shadow the paved living and selected an Apple tree to giv the informal cosy touch desired best specimen for the purpose s to be an old tree which had gro the farm buildings for over t years, and was so injured in th storm that the ten-inch trunk, sp three pieces, was fastened togethe bolts, but so cleverly done that so a scar was visible. The same syst trenching was carried out, the so roots inclosed in a huge box crat plank bridges built over lawn hedges. Down the driveway the rolled triumphantly, slid into po the bricks of the terrace were re surplus branches removed, and th Apple proceeded to leaf out and as if it had never been disturbe other flowering specimen is a Ja Crab, taken out of a shrubbery near the service entrance, where crowded and unseen, moved in O a hundred feet over to the lawn the earth ball merely protected curely fastened burlap, and along by muscle and brawn throu open trench. The first tried p did not suit, so a little later moved once more into permanen





A picturesque old apple tree moved to add beauty and comfort t a living terrace. And, right, a Japanese crab which made tw journeys sliding along a trench, silhouetted against the spruce

SALIENT FACTS simmer down to the ing pointers. In a climate with winter conditions the new chosen s protected from frost in order he hole may be dug at moving and the earth remain workable; ire is conserved around the roots posing the surrounding surfaces to into a solid ball, and the whole ion takes place when growth is nt. In summer, or in regions frost is absent, the earth is held l the roots by incasing them in or burlap, and the top growths ed to bring them into proportion he shortened roots. In both in- s an abundance of water must be ed for months at the roots, and mmer when the leaves clamor for re to replace that lost through ation going on faster than the led roots can yet provide water, liage must be kept from drying. probably the reason of more fa- among newly planted or moved trees than any one factor, and is something absolutely in the hands of the owner. We may hire our trees moved, but the after care is what counts. Spray the foliage without ceasing, if the change is a spring one, and protect the tree when not too large by some sort of a screen from the sun's burning rays. Mr. Jenkins tells of a Dogwood moved in full flower, where he carried the hose equipped with a spray nozzle to the top of the tree, camouflaged its length for looks, and several times a day turned the water on to rain down gently through the whole tree. Perseverance, patience and knowledge are the requirements for this work, and in the order given, for even though the right procedure for action is known, if the rules are neglected or half-heartedly carried out, there will be no success. And the first step is to get rid of the apprehension of the unknown, and cultivate the idea that trees are a practical medium for gardening expression.

A Place of Their Own

Children Are Given a Small But Complete Playhouse

small establishment for the chil- has all the charm and most of idity of a dwelling for grown- laurice Hosmer designed it and out the construction method enables it to be built in sections cked up into three crates for g. It is eight feet deep by six de and the height at the eaves is eet, one and one-half inches, of space for the children who it. The walls are built of three- inch five-ply fir, giving the house and rigid shell. The roof is of f asphalt shingles and the flash- f copper, two indications of the of materials used. The walls are on the outside; inside they are the owner's taste to select the desired. In the example shown er has chosen to leave the walls ed, the clean surface of the wood making an excellent background for small-scale furniture. The interior is all one room, of course, but the equipment includes cabinets and open shelves for toys, books, and other playthings, as well as a hospitable table and built-in seats along one wall for children's tea parties. Simple curtains, an oval hooked rug on the floor, a few chairs and the furnishings are complete.

SURROUNDING THE HOUSE is a low picket fence with an attractive gate, another indication of the thought which has been put into giving the appearance of a real establishment with requisite privacy. A few evergreens add to the picture. And we cannot look at the photograph without feeling the inclosed dooryard would be an excellent place to give any child his start toward gardening.



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Revolt at Palm Beach

CONTINUED FROM PAGE 30

Island of Palm Beach. He hopefully remodeled this into a modest example of his chosen style. Still nothing happened. It didn't start a ripple on the placid Spanish ocean.

CAME 1929, AND Major was called in consultation on an ailing Connecticut shore type house on Ocean Boulevard that had become greatly undersized and acutely conscious of its lack of beauty. With the proper solemnity he announced that this particular edifice could be adapted into only one style, and that, singularly enough, was the British West Indian Colonial. And so the James H. Kennedy house had its face lifted into a thing of beauty and became the first important example of the new style.

BUT THE FIRST sizable house, built from the ground up and embodying most of the definite features of the new style, did not come until 1932, when the Byron Chandler home on the shore of Lake Worth grew out of the offices of Volk and Maass. In Georgian style, it was definitely West Indian, with two recessed balconies, front and rear; a two-storied veranda on the south side; two joined-on, paved court-gardens; a loggia; far-flung service buildings; open construction throughout; and a prevailing white color, with a white, flat tile roof and green shutters.

WHEN, ABOUT 1925, Señor Addison Mizner turned his back on Palm Beach to cry the virtues of his new love at Boca Raton, the renaissance "capa" that fell from his shoulders caught largely on those of Marion Sims Wyeth. Because he is a classicist and because he has a feeling for the greater delicacy of the Italian, the Mediterranean style as it developed in the office of Wyeth and King became lightened and more refined.

BUT THERE WAS already rebellion here against these austere antique types. The Harry B. Oakes house in 1929 showed flat tiles and the use of jalousies. And in 1931 this firm designed a pure Georgian house with many tropical features for Peter H. B. Frelinghuysen. The front face, with a double drive flanked by four bronze eagles, white walls, green shutters, a red roof and a riot of gorgeous tropical foliage, might serve as the background for a play of English eighteenth century manners. It acknowledges its tropical setting with open construction, a jalousied balcony on the east side, and a typical, tropical, join-on garden in the rear. On the east this is bounded by a loggia backing against the servants' wing. The house to the south and white-painted walls on the other two sides inclose it completely. It is largely paved, and it has its essential Florida swimming pool.

IN REMODELING THE home of Frederick R. Sears in the winter of 1933-1934, Wyeth and King introduced a new element in the growing flair for Tropical Colonial, in using French West Indian, a plantation type from Martinique. This returned to the use of round tiles. It used jalousies, and further developed the balcony by employing iron grillework.

ONE MORE AND our tale of rebels is complete. In 1928 the C. C. Chase house, from the office of Treanor and Fatio, broke with the Spanish tradition and went delightfully French Normandy. In 1931 this firm made its first tropical use of face brick in designing the Arthur Somers Roche house, a venture into the more recent Italian. With the John C. King house, however, built in the early spring of 1934, this firm of architects came to a house frankly British Colonial and designed for the tropics. It is Georgian in style, with an extended plan around three sides of a court, has a flat tile roof, and is white to the roof and shutters, with the one vivid note of color its red awnings.

THE SPRING AND summer of 1934, the building season for Palm Beach, saw the famous resort definitely committed to the new trend. Howard Major did his first important house completely in pure British West Indian. This was the Ernest G. Howe house. In the J. Kenneth Williamson house, he showed how adaptable this style is to inexpensive construction. In the house in El Bravo Way, for George Jessel and his wife, Norma Talmadge, Major moved from the earlier Georgian period into the Regency. And finally, in the Henry I. Ittleson house on South Ocean Boulevard, he left the British field entirely, and adapted the French Empire to a tropical setting.

JOHN VOLK IS the d'Artagnan of the four musketeers. He has a flair for adventure in new styles and daring in their treatment. Thus several types of houses came from the office of Volk and Maass to be built last season. The Graham Young and the William Knight, Jr., houses are in the British Tropical Colonial style. The Herbert S. Johnson house is a type from the south of France in the eighteenth century. The Phil Baker house, which is located on Sea Breeze Avenue, is in the Monterey type, and uses a veneer of face brick from the dismantled Poinciana Hotel to become a fine example of economical construction. Another house is modern Regency. And, lastly, the house on South Ocean Boulevard for Bernard H. Kroger is a Villa d'Este type from the French eighteenth century. The treatment of the ocean side is quite formal, but the lake side shows the adaptability of this type to the tropics, with a portico and balcony facing a three-level, terraced garden with a formal stairway, but walled and with tropical planting.

WYETH AND KING made two important contributions to the new movement. The John A. Victor house might be said to be an American Colonial adapted to the tropics. It has many of the elements of the houses in Charleston, with cast-iron balconies, high ceilings, and an extensive use of wall paper, unusual in southern Florida. The James G. Alexander house is a tribute to the Florida "crackers" as builders and the frame house as suitable to the climate. In tearing down the old Royal Poinciana Hotel, it showed such sturdy construction after all these years, and had withstood hurricane and tropical conditions so satisfactorily, that Wyeth tur frame construction in this pla type home of clapboards, with its balcony and jalousies.

TREANOR AND FATIO introduce Monterey type from the Spanish ial of Southern California, in they have called again on the i ing texture of white-painted face These are the homes of Eugene franchi and Mrs. C. Bai Lihme. Spanish, these are little reminis the late Mizner-Florida-Spanish. position they are typed in th trend, with balconies flung betwe frank shutters, and open air co tion generally. In the house for t Louis Jacques Balsan these are have worked in another open-ai a Spanish type from sunny An

AND NOW LET us see what th style consists of. At first gla doesn't seem to be any one thi cause it is spoken of as British, Spanish, American, Colonial, G Regency, Empire and even moder ually, though, if you analyze it, y that it is a definite thing, and t these descriptive terms apply to ficial details such as round or fla iron grilles, quoins and bands. ture. Basically it is some phase Colonial in the Americas to the extent, and in the tropical, or co the warmer, areas. It reflects the tion by the colonists in this hem of their building styles to a clim that of Florida.

THE COMPOSITION OF all these houses, despite their diverse or surprisingly uniform, as are su struction details as balcony corb posts. It may be defined as an type with balconies, verandas lousies so that windows need closed when it rains, and so tha areas of shade are open to th winds when a too ardent sun down. It is a style of joined-on and courts, with comparative walls for privacy, rather than inclosed patios. As houses incr size, they tend to spread into o loggias, servants' quarters and buildings, at right angles to incl garths. The prevailing color is ing white, in some cases even roof and shutters. Nor is this u white too plain and glaring, it i fectively relieved by the luxurian and flaming color of tropical p Sometimes a roof of red tile o shutters strike a note of contr you begin to see the unity of it the fresh newness? It seems to go on to greater things, suited. These are homes designe in rather than for their th qualities.

AFTER ALL, AS the architects new style point out, Florida isn't Spanish weather, which is Voltaire's definition of good when it isn't correspondingly co ture evidently, we quote the Chamber of Commerce, intende ida weather to be used, while weather, for the most part, is so best shut out and forgotten.

for "el siroco" is almost an Florida's Gulf Stream. The house, moreover, is planned for against brigands who roamed ish countryside to within the years. It seems hardly necespoint out that a mere architecle would be scant protection the enterprising and efficient variety.

THE GREATEST advantage of style is its modest effect on

nd the family. It should be ough to hold a table or shelf r.

RAL LIVING ROOM. This must enough to provide comfortable h reading lights for all mem- the family and enough unall space to take the requisite eces of furniture and book It should have a fireplace not or heat but simply because a ist have at least one fireplace al satisfaction.

G ROOM. This should be large o permit serving all round the l to hold chairs and buffet.

NDARY LIVING ROOM FOR CHILis is so highly desirable that nes practically an essential ere are children of school age, t has to be in the basement. ecome necessary to choose beis room and the guest room. satisfactory solution, if it can mplished without sacrificing sirable advantages, is a room be used for both these pur- See the plan middle of page issue, which solves a problem ilar to the one assumed.)

IEN SCIENTIFICALLY PLANNED. uld be adamant in your de- or a kitchen planned around work centers, storage and on of food, cooking, cleaning ss there is other provision it ave a corner where the maid, s to be one, can sit down.

ENTRY. This may have a mark beside it. Although sirable to protect the kitchen old it can better be sacrificed r features, especially since it ger needed for the icebox.

DE SITTING SPACE. Today a living and eating out of doors privacy, covered in part at the sun, and screened against as much a part of the house loors living room.

ATE STORAGE SPACE. There e on the first floor a coat broom closet large enough for cleaner, carpet sweeper and cessary brooms, brushes and oset or cupboard for bridge games, magazines, etc. On the or should be located a clothes each member of the family: closet; a closet or cupboard bath for towels and supplies.

OMS. There should be a bedparents and one for each

the bank account. Moreover, in furnishing it is unnecessary to bring over from Europe veritable renaissance furniture, antiqued at great expense in foreign ateliers. Well-done English and Colonial reproductions from Grand Rapids may give quite the correct air. Instead of heavy damasks framing the windows in formal folds, bright chintzes flutter in the breeze. And there you are. You can go in for genuine Chippendale dining room chairs and "toiles" actually "de Jouy" if you desire, or you can play quite correctly at love in a cottage. And so there *is* something new under the Florida copyrighted sun. In intent and in a basic greatest common divisor, it is original in Continental America. It will undoubtedly develop enormously in the South and have its influence on the architecture of the rest of the United States, it is so gracious, lovely and livable a thing. And right now it is doing its part to make life a more pleasant and natural experience under the palms—long may they wave!

Your New House

CONTINUED FROM PAGE 46

other member of the household, large enough to take beds, or bed, and at least one bureau for each person and to permit circulation and easy making of bed. There should also be one extra room for guest or study or maid.

10. BATHS AND LAVATORY. There should be a bath for the master's room and another for children which can also serve for guests. If there are very young children a lavatory on the first floor is most desirable.

11. GARAGE. Shelter for at least one car is an essential and should be part of the main block of the house.

12. LAUNDRY. A space large enough to hold as much modern equipment as can be afforded should be allocated for this purpose. It will probably have to be a partitioned corner in the basement.

THESE ARE THE basic space requirements for a house costing in the neighborhood of $10,000. They can be thought of as the warp of your pattern across which you will weave the woof of the secondary requirements that you feel you must have in order to obtain a home that will give you complete satisfaction. To obtain these additional features you may have to go back again to the three fixed factors and modify one of them as much as necessary to bring them all into balance. If you have been honest in your statement to the architect that $10,000 is the outside figure you can spend on a house—and viewing the relations of these items in this way it becomes immediately apparent how vitally necessary it is that these three cards be laid face up on the table with no reservations—then the only other change that can be made is in the third factor, quality. And quality means the character of the construction and the amount of equipment. Thereupon there will ensue a game of give and take between demands for space and the desire for certain æsthetic effects and sound construction and the utmost convenience. Somewhere there is a balance that can be established between these three contributing factors and its finding devolves upon the skill of the architect and the frankness and amenability of the client.

IN THE FIRST list, in order to simplify the discussion, the requirements for each room are set down as if the rooms were separate, self-contained boxes. Actually of course they are units of a whole plan and the success of the plan depends as much upon the relation of these rooms to each other as upon their inherent form and character. In the following list these other considerations are taken up.

Essential Space Relations for $9,000-$10,000 House for Family of Four in Northern Locality.

1. ENTRANCE HALL. This should communicate with living rooms, kitchen if possible, and second floor. Door to living room should not disclose family group to chance callers. It should have some natural light which may, however, come from the second floor hall.

2. LIVING ROOM. A minimum number of entrances is desirable. Doors should be grouped together as much as possible to avoid traffic lanes, with main entrance door preferably at the end of the room or, at any rate, not on axis with the fireplace. Openings should permit definitely secluded groups especially around the fireplace. The common practice of placing a door to the porch on each side of the fireplace should be discouraged as it prevents seclusion here.

3. DINING ROOM. Some families will prefer a separate room for dining, however small it may have to be, but an unprejudiced point of view will weigh the advantages of the larger space and better circulation to be obtained by combining this room with the living room. It should have early morning sun; door to porch or terrace large enough to allow table to be carried out for outdoor meals, and door either to hall or living room. Door to kitchen should be so placed and swung as to obstruct the view of this room from people sitting at table. If an alcove is used it, too, should have privacy.

4. STUDY OR PLAY ROOM. This should not be entered from the living room, but should be as much separated from the rest of the house as possible.

5. KITCHEN. Direct connection with dining room without a pantry is acceptable when good ventilation is assured, as it can be with an electric ventilator which eliminates the necessity of a cross draft in the kitchen. It should have the fewest possible doors.

6. REAR ENTRY. A rear entry is desirable if there is a maid's room. This preferably should open from it rather than directly from the kitchen.

7. OUTSIDE SITTING SPACE. This is most useful if it communicates both with living room and dining room. It should be inclosed on two sides to have protection against strong prevailing winds and to make for more comfortable furnishing.

8. ADEQUATE STORAGE SPACE. The coat closet should open from the front hall; the broom closet, too, is better in the

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front hall (if concealed) or rear hall in order to reduce the number of doors in the kitchen, unless a built-in cupboard is used here for this purpose.

9. Bedrooms. Each bedroom should open from the main hall. Communication between bedrooms is a matter of individual wishes and the age of the children. If there is a maid's room on the second floor there should be access from this to the master's portion of the house. The master's room should be given preference in the matter of orientation. Sun in the early morning is liked by some and disliked by others. For a young child's room morning sun is desirable as he will wake up early in any event, and late afternoon sun is undesirable for an early bedtime. Bedrooms should have cross draft and windows should be low enough for a person seated to see out of; but they should not, especially in children's rooms, be so low as to be dangerous.

10. Baths and Lavatory. The master's bath need communicate only with the master's room. The second bath should open into the hall for general use. This bath should not be at the head of the stairs where an open door discloses the room to anyone in the hall below. Two doors to a bath are to be avoided if possible. The first floor lavatory should also be screened from public view. It is economical to place bathrooms back to back and over the kitchen in order to concentrate the plumbing pipes, but more vital advantages should not be sacrificed to this.

11. Garage. There should be an entrance from the garage to the house under cover and preferably not thr the service area. Local building however, often make this impos

12. Laundry. Essential is a exit from laundry to laundry which should be close at hand and screened from public view.

The planning of a house is like ing out a jig-saw puzzle. The that must be fitted together to the desired picture are: space re ments both in actual cubic feet relationships; type of constru amount of equipment; costs; chei desires for certain pictorial e These must be moved about, around, recombined, until they fit fun of the game is that there eventual solution for each set of The trick is to find it.

Rose Review

Continued From Page 53

successor, Gaujard, sends us *Madame Joseph Perraud*, a glorious bloom of majestic form and size, deep yellow heavily flushed with orange, borne on long stems for cutting and quite fragrant. Was declared the "Most Beautiful Rose of France"—and received the Gold Medal of Bagatelle in 1934.

Mallerin (of Mrs. Pierre S. duPont fame) presents four outstanding Roses: *Lucy Nicolas* (named for the writer's daughter) is a Rose of very great promise. It has a beautifully long-pointed bud opening into large informal blooms four inches across, coppery pink flushed orange turning to silky pink. Sweetly fragrant. *Rochefort*, a large bloom full to the center, is old rose laden with reddish orange gracefully paling to old rose with age; has a distinct spicy fragrance. Superb upright plant, very productive throughout the season. *Yvonne Millot* is distinct for its four-inch Peony-like flowers, long narrow petals filling the center, deliciously fragrant. Coppery orange buds, and the open rose is soft apricot or pinkish cream. The plants average 2′ with flowers of real quality. *Annie Dupeyrat* is an exhibition rose, rosy pink flushed with orange and the many petals are hemmed with a lighter silvery tone. New pink Roses have been scarce lately and this beauty will be welcome.

Joseph Sauvageot is a veteran hybridizer who still believes in honoring his patronesses regardless of their rasping names! However, his rose *Madame Pierre Koechlin* (pronounced Koeklaing —"g" silent) is another good tender pink Rose, very fresh looking and of splendid fragrance. Our grandmother in her Paisley shawl would have loved that Rose.

Germany has been forging ahead rosewise in spite of her political and economic worries, and the name of Kordes is a by-word of Rose progress. From that master we have *Crimson Glory*, which is all the name implies. A large flower, loosely but attractively formed of crimson velvet assuming a darker hue as it ages. *Glowing Sunset* is also described by its name. Its coloring is most astonishing, an indescribable combination of orange yellow and rose pink, with a large bloom taking the form of a perfect Cactus Dahlia. *Skyrocket* is the first of a new race of climbers evolved of the hardy European wild Rose, *R. macrantha*. It can be used as a large shrub, a pillar or eventually a climber. It is a continuous bloomer with large sprays of single crimson flowers, very effective.

Owing to climatic conditions, Germans still consider the hybrid perpetual a prime necessity in all Rose gardens. Weigand presents *Symphony*, best referred to as a pink Frau Karl Druschki. The buds are blush pink opening to pale rose with deeper pink in the center. The plant and blooming habit are truly Druschki.

Holland's fame does not rest altogether on Tulips and bulbs. Some of our best Roses come from that horticulturally versatile country, as evidenced in the past by Countess Vandal and Permanent Wave. Holland's contribution for this season is Van Rossem's *Matador*, which bids fair to be the finest red Rose of recent years. It shows a large full bloom of the color of Etoile de Hollande and the same exhilarating perfume. The plant is stronger and a better grower. I believe it will live up to its name and put to death many older red Roses now cluttering the commercial list. From Holland also comes a real color innovation in climbing roses, De Ruiter's *Princess van Orange*, the climbing sport of the scarlet orange polyantha, Gloria Mundi. A plant in full bloom is a sight worth seeing and it has a tendency to repeat.

Ireland. If Ireland had no other title to fame, it would still be known the world over for "McGredy's Irish Roses." The McGredy strain differs from any other in the fact that each generation is reinforced by the hardy blood of hybrid perpetuals. Another characteristic of the McGredy Roses is the high-pointed center of the half-open bud. *McGredy's Yellow* is a handsomely formed canary yellow bloom gradually paling to a brilliant cream. The plant is at last a "yellow Rose that grows." *McGredy's Triumph* is indeed a triumph in form, size and color, reddish, drawing to dark pink with yellow at the base and a heavy tuft of golden stamens in the center. *McGredy's Fred Walker* is a refined Rose of conservative coloring, satiny salmon pink. The bud is exquisitely formed and the color varies very little from the bud to the finish. I do not know Bill Moore but from the looks of *McGredy's William Moore* I surmise he is a man in the heavyweight class! Bi of the classic form, pink suffused cerise, and a fine growing plant.

Italy is comparatively a new pla in the concert of new Roses, and outstanding ones are coming Domenico Aicardi introduces *Sign* great Rose reminding one of Pre Hoover but of better and more ing colors which, while moving what, remain fresh, clean and att to the last. The plant is a maste of vigor and activity, perfect blo long straight stems being produ continuous succession all season.

Spain, of course, is always there the goods. Pahissa originated *A* a Rose of the most astonishing reddish brown in the bud, truly in the half-open bloom, gradually ing to apricot with a yellow cir the center and aging to silky Long stems for cutting. One of t roses that ever came from that c of sunny colors!

American Novelties

Rose hybridization and breedi developing rapidly in United and those who believe in "isol so dear to some of our politicians plant a beautiful garden of Am raised Roses.

California is a great Rose-g State; therefore, some good n must be expected. *Carrie Jacob* is a rose that will win its way i gardens. Ideal in form, the bu large flowers are of a rich, dee color, enhanced with a coral Bushes are of exceptional vigor. *Beauty* is a new hardy strain sp adapted to garden decoration wh excellent for cutting. The colo brilliant cerise eventually passin pleasing soft pink. Plant compa a great bloomer with the cluster

New York, if we judge from th ber of Roses originated in that seems to be the leading pro center of new American Roses. Seigneur tout honneur" and we *Empire State*, a large full scarl This is a new type of red rose in the future. The color is solid w little variation to the finish. Th

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ter petals are not blemished with white markings. Blooms come to clusters but often singly, in which case they are of tremendous exhibition size. Plant is compact and extremely hardy because of a polyantha ancestor. *Rochester* is also of polyantha descent and has the same blooming habit as Empire State. I have seen branches from the base with a "candelabrum" of as many as thirty-six perfect large blooms. Both Empire State and Rochester were awarded the Gold Metal of the American Rose Society in the fall of 1934. *Carillon* is cheerful and at the same time restful with its soft yet brilliant flame and orange tones. This Rose is at its best when planted in groups.

Cockatoo was named because its bizarre coloring of deep yellow and orange carmine markings remind one of the crest of an Australian parrot. Its habit of bloom and usage are the same as Carillon. *Queen Louise Boren* and *Stratford* originate from a cross of La France and Maréchal Niel and both are very powerful, tall-growing plants. The former is a very large bloom, brilliant pink with a dash of amber, while Stratford is more toward salmon pink. Both are strongly perfumed. Stratford has been selected as the gonfalon of the Southern Robert E. Lee Foundation for the preservation of "Stratford-on-the-Potomac," Robert E. Lee's old home. The name, *Gloaming*, indicates the general tonality of this rose. A large bloom, brilliant soft pink heavily laden with salmon and a suffusion of gold coming singly on long strong stems. It is unusually long lasting as a cut flower and delightfully scented. A husky plant with handsome foliage. *Eclipse* (thus named because it bloomed for the first time on total eclipse day of August, 1932) is a new type of Rose. The long streamlined bud reaches nearly three inches under good cultivation and is sheathed to over the top with long narrow sepals branched like the antlers of an old buck. The color is uniform chrome yellow without shading. The open bloom has twenty-five very large petals thick as kid leather. The beautiful open form is further enhanced by many yellow stamens carried on reddish threads. It has long stems, and as a cut flower the bud remains for days in a half-open shape. Continuous bloomer and unquestionably the best yellow Rose of the year.

OHIO because of its hard winters needs very hardy roses. M. H. Horvath of Cleveland has made it his life work to tame our native hardy Prairie Rose (*R. setigera*) and his first installment of "super-hardy," large-flowering climbers is now available and is known as the "Treasure Island set," the names having been selected because of the robust, fearless character of the plants: *Doubloons* sends clusters of large double gold blooms in such profusion as to hide the foliage, often repeating the show in midsummer, undoubtedly the finest of all hardy yellow climbers. *Long John Silver* is cream, finishing white. *Pieces of Eight* is white with a salmon sheen, and *Captain Kidd* is blood red. While these Roses were bred for the North, the South found them equally good.

TEXAS offers us two worthy sports of President Hoover: one, *Texas Gold*, is as the name bespeaks and the other, *Texas Centennial*, is brownish red toning to a lighter hue in the center. Both have retained the plant type of President Hoover. (*Photographs of Roses by J. Horace McFarland Co.*)

Dishes For Fishes

CONTINUED FROM PAGE 55

THIS SALMON à la creme is like no other creamed salmon you ever ate. Boil a large piece of salmon with onions, herbs and salt and peppercorns in half a bottle of dry California Chablis and a cup and a half of water. Take out the salmon and place it in a shallow baking dish, and let the liquid in which it has boiled continue cooking until it has reduced to two cupfuls. Melt two tablespoonfuls of butter, and add to it the strained fish liquor. Beat the yolks of two eggs with half a cupful of cream, and add to the boiling mixture. Season with chopped shallots and parsley, salt and pepper, and pour over the salmon. Sprinkle ever so lightly with grated Parmesan cheese, and brown for a couple of minutes in a hot oven.

THERE ARE DOZENS of different kinds of cassoulets, and amateurs of each variety never tire of arguing the merits of their favorite, whether made with lamb or mutton or pork or pickled goose. A sea cassoulet gets itself talked about less often, but is as fine and hearty a dish as you could wish of a cold autumn night. To make it you soak a pound of salt codfish and a pound of navy beans in cold water overnight. The beans you cover with fresh water, and keep just below the boiling point on a very low fire for three hours, while the codfish is also brought to the boiling point, and then set on the back of the stove for an hour. Heat some olive oil in a saucepan, and in it fry a chopped onion and a clove of garlic without allowing them to brown. Add two tomatoes which have been peeled and chopped, a little parsley and thyme, and salt and pepper, and let simmer five or ten minutes before adding the mixture to the beans. Fill a casserole half full of beans, lay in the codfish cut into several pieces, and cover with the remaining beans. Half bury a quarter of a pound of bacon in the beans, add enough of the water in which the beans have been cooked to cover them, and bake in a very slow oven for five hours. The casserole should be covered for the first four hours, after which the oven temperature is raised, and the dish is left to brown uncovered for another hour.

TO MY TASTE clam Newburg is a more interesting dish than lobster cooked in the same way, but you don't always get it well done, as it's only too easy to overcook the clams. Use soft, steaming clams. First of all cut off the hard parts of the clams, and discard them. Then melt three tablespoonfuls of butter in a saucepan (a chafing dish is better), pour in a cup and a half full of cream, and bring to the boiling point. Add half a cupful of good dry sherry, and when the mixture is again ready to boil, put in the clams a few at a time. Cook until the clams plump up. Season generously with paprika but use more restraint with the salt. Stir in the well beaten yolks of three eggs, and serve immediately.

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A Primer for Shrubs

CONTINUED FROM PAGE 61

with the garden design and its surroundings. Of course the hedge is naturally adapted by its form to constricted areas and the more formal type of garden development. The chief question with hedges is whether they are to be clipped or not, although height, thickness and hardiness are important.

THE QUESTION OF clipping is important not only from the viewpoint of design, but also that of maintenance. A neatly clipped hedge requires a good deal of attention throughout the season, and the unclipped hedge is very likely to become too rampant and overcrowd nearby plantings or more delicate material. Careful selection can often discover fairly slow-growing varieties for the informal or unclipped hedge, and fairly compact sorts for the clipped one. Never select a flowering shrub for the latter place, however, if the clipping interferes with the blossoming habit, or if the restraint produces an ungainly bush. Forsythia, Lilac and Flowering Quince, for instance, are often sheared and as a result bloom poorly if at all. If these plants are used as an informal hedge and merely restrained by judicious cutting they are far more lovely. This is also true of such common hedge plants as Winged Evonymus and Regels Privet, whose form is more pleasing when the plants are allowed to grow naturally. The various other Privets, some Viburnums, Hawthorns, Barberries and Hornbeam, however, will withstand a great deal of shearing.

IN SELECTING MATERIAL for screening or inclosing plantations choose from the great variety available only those plants which best fill the particular requirements of the situation. If a wind is desired use shrubs or evergreen a compact sturdy growth like Sp If it is the limitation of the offsc privacy that is needed use the picturesque Pines and Cedars forced with Dogwood and other and small trees. If it is a backg for floral compositions in the be more careful in selection to the right texture and scale of and color, so that the beauty garden picture will be enhanced than detracted from. Whether the material selected is deciduo evergreen will depend upon pe choice, the site, the pocketboo the importance of the winter Evergreen is not necessarily a protection than deciduous mater great deal, in each case, depends its proper placement and the thi of the plantation. In the No States some of the coniferous greens are most desirable, and South, where there is such a wea evergreen material, especially the leaves, there is no valid excuse f exclusive use of deciduous ma

THE FOLLOWING LISTS of materia been compiled on a geographical but no claim is made for the haustiveness, or the relative me varieties. Many plants used for can be used in the informal border. It is also true that most listed for the Northern sectior also succeed in the South. Fo reason, and to avoid duplication is no separate list of material for borders for the Southern or States other than those suggest der the heading of hedges.

SHRUB AND HEDGE MATERIAL

The northern and middle western section of the country

Tall, thick hedges for screens and windbreaks:
- Acer dasycarpum pyramidale
- Acer ginnala
- Carpinus betulus
- Cratægus coccinea
- Cratægus crus-galli
- Fagus sylvatica
- Gleditsia triacanthos
- Lonicera tatarica
- Rhamnus cathartica
- Rhamnus frangula

Evergreen material:
- Arborvitæ occidentalis
- Juniperus virginiana
- Picea canadensis
- Pinus resinosa
- Pinus strobus
- Pseudotsuga douglasi
- Tsuga canadensis

Lower hedges:
- Berberis thunbergii pluriflora erecta
- Elæagnus angustifolia
- Ligustrum amurense
- Ligustrum ibota
- Ligustrum vulgare
- Prinsepia sinensis

Evergreen:
- Chamæcyparis pisifera
- Ilex crenata
- Ilex opaca
- Taxus cuspidata (upright form)
- Taxus cuspidata hicksi
- Thuja wareana

Informal (unsheared) hedges:
- Acanthopanax pentaphyllum
- Amorpha fruticosa
- Caragana arborescens
- Cydonia japonica
- Evonymus alatus
- Ligustrum regelianum
- Rosa hugonis
- Rosa rugosa hybrids
- Spiræa vanhouttei
- Viburnum dentatum
- Viburnum sieboldi
- Viburnum tomentosum

Southern sections except tropical areas:

Material for formal or sheared
- Citrus trifoliata
- Cratægus oxyacantha pauli
- Cryptomeria lobbii
- Elæagnum fruitlandi
- Evonymus japonicus
- Ilex vomitoria
- Juniperus virginiana
- Laurocerasus caroliniana
- Laurocerasus officinalis
- Libocedrus decurrens
- Ligustrum japonicum
- Ligustrum lucidum
- Ligustrum nepalense
- Ligustrum quihoui
- Ligustrum sinensis
- Magnolia grandiflora
- Prunus caroliniana
- Pyracantha angustifolia



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SEPTEMBER: There's something more to the fall of the year than the patter of dropping leaves and the whimper of stripped boughs. Now is the time to pause and consider spring bloom, lay plans for the changes and improvements next year

Water Pump

MANY WATER FEATURES are introduced into the garden only to discover in a short time that the expense for keeping them going is prohibitive. To meet this situation a pump for recirculation of water is a valuable adjunct, and such a one has recently been put on the market. It is small and compact, automatically and electrically operated with only one moving part, self-priming with high capacity and inexpensive to acquire. Primarily designed to regulate the water coming down in miniature waterfalls and rivulets in the rock garden, it is equally useful in resupplying the small pool with water; aërating the water as it flows and returns, it helps to keep fish in a genial state of health. The evaporation of water is slight and this is taken care of in the layout of the intake and pump adjustment. Such a pump is useful wherever a continuous display of moving water is desired without attaching the piping to the city reservoir with the attendant high cost. Made by the Decatur Pump Co., Decatur, Ill.

Daffodil Associates

IN PLANTING DAFFODIL bulbs this month, and striving for coincidental bloom with attractive associates, it must be remembered that April and early May are the bloom periods in the central zones, when the weather is too cold and damp to have brought out much flowering vegetation. The early shrubs are the most dependable companions. Spicebush, *Benzoin aestivale*, has fragrant wood and a fluff of yellow flowers along its stems, and is a nice background for the Leedsii Daffodils. Cornelian Cherry, *cornus mas*, interplants well with the Spicebush, is a deeper butter-colored bloom, a perfect background for Emperor and Gloria Mundi. Other shrubs which may be depended upon to flower and yet leaf out late enough to allow the sunshine to reach the Narcissus foliage in time to ripen it are: Shadbush, *Amelianchcr canadensis; Forsythia; Spiræa thunbergii; Kerria japonica; Prunus cerasifera; Vaccinium corymbosum; Berberis julianii* or *B. mentoriensis*. "Studies in Gardening," Clutton Brock.

Hollyhocks

FOR SOME REASON the rust on these plants has been unusually bad this year, and it is only by constant vigilance that the plant leaves may be kept free from the disease. The usual treatment of dusting the young plants in the spring with sulphur as the pest appears is not enough for permanent health, but precautions should begin now for the coming season. Cut down all growth of the hollyhock stalk after the blooming period, so that the new leaves developed in the late summer and fall will not be contaminated, and dust them until late with the sulphur dust. Begin again early in the spring as soon as they appear, with weekly applications. Obtain the finest dust possible so that it will be disseminated throughout the air (flotation dust it is called) and apply with a small duster of the bellows type. Select evening or early morning hours when the air is quiet, and try to get a thin coating of the dust on the foliage without lumping it. The distance of the nozzle of the duster from the plant varies with the air movement, but practice will prevent holding it too close, with uneven distribution, or too far away, when some of the leaves will not be covered. Faithful and continual treatment with picking and burning diseased leaves promptly when the first sign of trouble appears will insure relief. Dr. B. O. Dodge of the New York Botanical Garden has made a special study of the subject, and has had most satisfactory results with the above method.

Frost

IN THE SO-CALLED transition zone any time after the first of September a frost is liable to injure plants which normally would keep on with growth for several weeks longer. Where areas are not too large, or merely the choicest garden inmates are to be protected, the task is not impossible. Look for a frost (a frost is a nip, a freeze destruction) when the night is clear, the sky bright and starlit, no wind, the air still, and the temperature below 45° at nine p.m. Plants may then be protected by covering them with weighted paper or burlap, or permanent sets of posts over which to stretch light awnings arranged to last several seasons. Spraying the plants and ground to cause evaporation will raise the temperature somewhat, and often a degree or two works wonders. Smudge fires of leaves, damp straw or weeds fill the air with clouds of protective smoke, and are often used in vegetable areas. In the morning protect the plants from direct sunshine until they have been thoroughly sprayed with cold water to draw the frost. At sunrise or before is the time for this.

Insect Scavengers

IN THE SCHEME of nature one form of life preys upon another, and the juggling of man often upsets the intended plan. In the tent caterpillar nests is a little parasite which feeds on the eggs of the pests, going from one supply to another. When the nests are burned this destroys the tiny scavenger and leaves the caterpillars free to raise other families in peace. If, however, the nests are removed, put in a receptacle, barrel or box, with a screen over the top fine enough so the crawlers cannot get out, it leaves the opportunity for destruction to continue. In the same way the grasshopper-like insect, the praying mantis, is one of the best friends of the gardener, as all through the season he fe on grasshoppers, crickets, butterflies, wor beetles, leaf hoppers, bees, lice, crawling or ing insects on the plants he approaches. T praying mantis have been found for some ti in gardens around Washington and Phila phia, and have been brought north by egg m es being hatched out indoors. See Nature Ma zine for October, 1933, and the Journal of New York Botanical Garden.

Gourds

THESE FORMS OF plant life have increased gr ly in popularity the last few years, and the ambitious gardener endeavors to obtain as m different shapes as possible. They need r ground, plenty of water, warm sun, protect against wind, freedom from weeds and reg cultivation. Plant in early spring, and pick gourds either when they are definitely for or leave them on the vines until harvesting t in the fall. There are the dipper forms; the c gourd with round base and a slender handl foot or more in length; the Turk's Turb the Dolphin gourd; vermilion ones, striped rieties, and small types that look like apples pears and lemons. One of the latest plant cieties is the gourd group, an international with the purpose of exchanging seeds from over the world. Information may be obtai from Barbara C. Aplin, Venturia, Cal.

City Vines

VIGOR AND PERSISTENT growth are the requ ments for climbers planted in difficult si tions where they are obliged to struggle for f and light, and yet are expected to provid growth luxuriant enough to cover ugliness wall. A few meet such requirements. The Bit sweet, *Celastrus scandens*, will vault to a t story without a ray of sun, but fruits spar even when the two male and female plants in the same areas; the Grape, *Vitis*, has l leaves; Wisteria not only climbs readily, pegged down makes a ground cover; two pelopsis, the Virginia creeper, *A. quinquif* and *A. aconitifolia*, a fine-leaved type, are destructible; Actinidia provides a high screen the growth is at the top, not base of the pl Silver Lace vine, *Polyganum aubert*, grows idly and will flower if placed in a bit of light. Planted in the early fall these will g head start for spring. An interesting brochur "Woody Ornamental Plants for Northern Gardens." Cornell University, Ithaca, N. Y

New Books

"THE GARDEN HOW BOOK." Chesla C. Sherl Macmillan, New York. $3.50.

"JAPANESE GARDENS." Guy H. Lee. Priva printed by the author. Boston, Mass.

"SOME AMERICAN TREES." William B. Werth Macmillan. $5.

"OUR AMERICAN MAPLES AND SOME OTHE M. C. Finlay. The Georgian Press, New Y

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Five Notes on Fall Planting

Continued From Pages 56 and 57

Rock Gardens

on a sunny day to get rid of the first crop of weeds before planting.

Top dress all ground covers and creepers with a light compost made of sand, humus and pulverized fertilizer.

Plant rock-garden bulbs now. Small bulbs will come through 4" or 5" with good results. Small Fritillarias, Narcissi, Crocus species, Calochortus, Erythroniums, bulbous Irises can be set in near small plants. Scillas, Chionodoxas, Colchicums, Galanthus, Muscari, Alliums and Tulips can go near taller plants.

Tuberous rock-garden Delphiniums, Ranunculus, Anemones should be planted early.

You can also begin to plant your dry wall now and continue until your hands are almost frozen. Use small plants. Seeds of Aquilegia, Erinus, Campanulas, Dianthus, Dicentra, Papaver, Corydalis, Linaria will germinate in or on your wall.

If the season is dry, water the rock garden assiduously. I prefer this treatment to mulching, although late plantings will need protection. Salt hay, Evergreen boughs, Oak or Beech leaves are desirable. I like to protect species of Helianthemum, Cistus, Berberis, Pernettia, shrubby Pentstemons and Veronicas and other semi-evergreen shrubs.

If after you have accomplished all you wanted to do your ambition is still strong, then weed out the white Clover, Chickweed, Sedges and other creeping pests that are infesting your ground covers or matting plants. If later on, toward Christmas or New Year's, snow has not yet fallen and the ground is thoroughly frozen, take thin flat stones and cover with them *Linaria hepaticæfolia, Linaria æquitriloba, Bellis rotundifolia, Epilobium nummularifolium*, prostrate Hypericums and all dwarf things having the habit of winter killing.

Spring Bulbs

location; perfect drainage essential; after freezing put on springy mulch that will not mat down fall growth of foliage.

Lilies: 4-12 inches deep; 8-20 inches apart; (varieties may vary greatly—follow catalogue instructions); perfect drainage essential; sand around bulbs desirable; plant early as possible; protect soil from freezing for planting late arrivals—or, better, pot up late bulbs and plunge them in a cold frame, with a thorough mulch, for planting in the following spring.

Bulbs in Succession

Continued From Page 35

many a variety too small and delicate-appearing for the ordinary garden border. *Narcissus bulbocodium* are effective in little clumps and drifts in rock garden pockets. And many a Tulip species is pleasing in rock garden spots; for instance Tulip clusiana, the lady Tulip, with small white and crimson striped flowers on very slender stems, Tulip Eichleri with pointed crimson-scarlet flowers, Tulip Fosteriana with large vermilion-scarlet flowers opening flat like small single peonies, and Tulip chrysantha with very charming small yellow and red flowers of slender gentianlike shape with outside petals slightly curled.

Larger daffodils and late-flowering, long-stemmed Tulips are at ease in a picturesque or naturalistic garden with gently curving borders about a lawn and a background of gardenesque shrubs and early flowering trees. Daffodils, still familiar as English and European natives, are best, however, in even freer planting, beyond the actual garden ground, liberated from the too close restraint of cultivated borders. Tulips, on the other hand, hardly known at all as wildlings, draw nearer and nearer to the house and its terraces and are at their best in a refined setting—in geometrically devised or architecturally designed gardens. So while Daffodils are being naturalized more and more in fields, orchards, groves and woodsy clearings, Tulips are being planted more and more in such a way that they can interpret the very essence of formal garden patterns, whether small or large.

Whatever effects can be attained with Daffodil and Tulip depend somewhat on the space at command but more upon willingness to make the most of the flower and design the garden in relation to it. Take Daffodils, for example. A few clumps in front of an early-flowering shrub will give a pleasant bit of early blossoming, but a special garden spot arranged for them will really show them off. If space is very limited, a little corner, nook or semi-circular indentation in a lawn may be reserved for them. Let us imagine such a nook with, for instance, a background of *Exochorda*, the Pearl Bush, and a *Magnolia stellata* as specimen guardian either side. The Narcissus, planted from Magnolia to Magnolia in a thin curving line if need be or in a broad semi-circular band if possible, will make a brave showing with the white blossoming trees, beneath which masses of grape Hyacinths can spread their delightful blue. Such a nook may be very small, with room for but fifty or a hundred bulbs of a single variety: the very double Narcissus Orange Phoenix with creamy white petals and orange center, the large primrose-yellow Sir Watkin, the sulphur-white and chrome-yellow Empress, the pure white trumpet Madame de Graaff, or a Leedsii variety such as Evangeline with broad white perianth of overlapping petals and a large expanding cup of citrous yellow. Such a little spot can express any special predilection you may have for Narcissus—for some of the newer varieties, perchance, like the pure white long trumpet Mrs. John Bodger, the giant short-cupped Mrs. Barclay, or Twink, a two-toned semi-double.

It may be that such a little nook can be converted, instead, into a rock gar-

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The Bartlett Way



The damage caused by the White Pine Weevil shows up in mid-summer or later, when the leader and top whorl of branches turn brown and die, stunting the growth of the tree. This pest winters over in sheltered locations and attacks the tip of the leading branch of the pine in the spring, laying eggs which develop into small, white grubs which feed under the bark.

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THE GARDENER'S BUYING GUIDE

PEONIES

SINCE peonies of all types should be planted between mid-September and mid-October, now is the time to order new plants. Many of the firms listed below make attractive offers of the various types and varieties of peonies. A study of their catalogues will give you the information you need in making a selection.

In planting, choose a position where the soil is deep and rich and prepare a spaded place in advance. Holes two and one half feet in depth and three feet in diameter are ideal since abundance of room is required for a clump to develop well. Fill the hole with soil composed of one part, by bulk, of well-rotted manure and nine parts of good loam, well mixed. Many failures come from poor, thin, dry ground. Put plants two and a half feet apart at least, and a greater distance is better. Plant as soon as they arrive. Handle with great care for roots and buds are most brittle. See that the hole is large enough to receive the fleshy root without the slightest cramping or pushing. Place the uppermost eyes of the roots three inches below the surface of the ground when it is leveled off. Fill in with fine soil and press down carefully with the hands. Firming with the foot is too rough. The fertilizer in the soil takes care of the autumn needs of the new plant.

BULBS

Hardy Liliums. We have 100 varieties including many that are rare and unusual. Of Lilium seeds we also have over 80 varieties saved from our own plants. We have shipped Lilies to every continent in the world successfully. Send for our Fall Bulb Catalogue which contains 150 varieties of Narcissi, 200 varieties of Tulips including numerous Rock Garden kinds as well as a splendid selection of other hardy bulbs. WILLIAM N. CRAIG, LILY SPECIALIST, WEYMOUTH, MASS.

Burpee's Daffodils — 5 guaranteed bulbs (value 30c) for only 10c; 50 bulbs for only $1.00; 100 bulbs for only $2.00. Postpaid. Large and medium trumpet varieties, mixed. Burpee's Bulb Book, free. Fall planting guide. W. ATLEE BURPEE CO., 288 BURPEE BLDG., PHILADELPHIA, PENN.

6 Bulbs 10c—Vick's Snowdrops, earliest spring flower, blooms outdoors before snow is gone. Plant this fall. 6 bulbs (30c value) postpaid for 10c; 60 for $1.00. Vick's Bulb Book free. JAMES VICK, 661 VICK BUILDING, PHILADELPHIA, PA.

Bulb Catalog. Beautiful new edition has wide variety of bulbs, plants, shrubs, seeds for fall planting; valuable information on fall planting. Sent *Free*. HENRY A. DREER, 136 DREER BLDG., PHILA., PA.

Hardy Narcissus Mixed. Many beautiful colors and forms blooming in spring. Ideal for naturalizing. 12 for 75c; 100 for $5.50 prepaid. HENRY A. DREER, 135 DREER BLDG., PHILA., PA.

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den spot, where *Narcissus bulbocodium* and other little Daffodils are assembled amid diminutive Ferns, tiny-leaved Ivies and small-leaved Evonymus against a background made up of a few Birches or Spicebushes or Witch-hazels.

A LITTLE MORE room may allow for a real garden to be tucked into a corner, a round garden perhaps, wreathed in Daffodils: yellow large trumpet Emperor, Van Waveren's Giant with broad primrose perianth and bright yellow trumpet, deep rich yellow Golden Spur or chrome-yellow King Alfred. Such a Daffodil wreath could show against an outer wreath of Forsythia, preferably *Forsythia suspensa*, especially if the ground slopes gently upward and outward from the lawn. Or a more delicate garden scheme can be developed within Bridalwreaths and Plum trees with white and pale yellow Narcissus: White Lady with broad white perianth and pale cream crinkled cup, Lucifer, which is sulphur-white with a chrome-yellow cup edged bright orange, Minnie Hume with a starry white perianth and pale yellow cup, or with pure white Madame de Graaff and the very free-flowering Mrs. Langtry interspersed with one or more of the poeticus varieties. In such gardens the Narcissus can be planted in broad bands of one kind, or in concentric circles of several varieties, later blossoming flowers between, with a ring of Thyme or cushioned sea Thrift for a green edging all around. Where Narcissus are virtually bedded out (that is, planted in an all-over pattern), the bulbs sprinkled freely over the borders, there can often be two, three, four, five hundred bulbs or more together.

MANY A GARDEN scene can be designed as a special setting for a Daffodil planting. Imagine a cedar-inclosed garden with Scotch Roses planted against the hedging. The Roses will not even be in leaf, but their hazy spine-filled twigs are a lovely foil for Narcissus. In such a garden the dwarf *Iris pumila*, in white, yellow, lilac or purple, may be used all around as an edging. Such a garden may be conveniently forgotten once the bulbs are through flowering, or a later effect arranged.

PICTURE A GARDEN within surrounding Dogwood where irregularly grouped Laurels are planted all around in such a way as to leave room in front for bays filled with Daffodils. Various sorts can be gathered together in a kind of repeat pattern, the varieties chosen to bloom in succession carefully arranged in balanced masses. A ring of Primroses makes a charming edging, and Verbenas planted lavishly through the borders to cover the drying bulbs add midsummer and autumn effectiveness.

THINK OF A garden within encircling Birches or within a Hemlock hedge where yellow and orange Ghent Azaleas are placed at more or less regular intervals, singly or in clusters. In such a garden late-flowering *Narcissus ornatus* varieties, blossoming at the same time as the Azaleas, add fascinating effects.

AND AN ENGLISH garden comes to mind, a garden in a sunny spot, where rose-toned Campions and Pheasant's Eye Narcissus are blossoming together. Would they, we wonder, blossom together in some of our gardens, too? What unique beauty they would achieve, especially if Peach trees were in bloom at the same time.

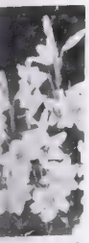
ARRANGEMENTS IN WHICH tree flower are to blossom at the same are always worth attempting, and D dils planted in combination with e flowering trees, with Plums or Che or *Amelanchier canadensis*, as the lish are wont to plant them, almo ways produce fascinating effects. Amelanchier or Shadbush is one o own natives. By the sea in Mass setts it blooms in mid-May, so Daffodils would have to be chosen the later varieties, preferably some starry flowers to harmonize with delicate silvery-white Amelanchier.

THOROUGHLY IMBUED WITH a desir Daffodils, more and more are n until they reach well into the thous Larger and larger areas are requir which to plant them, a Pear or orchard, the sunny grass-grown s in a Locust grove, a Birch woods Daffodils border the winding path then stretch back into the still sun-spaces beneath the yellow-green sp time trees. Or there may be a situation, a clearing in a wood of y Beeches and Hobblebushes with cissus planted on the gently sl ground, or in a dell, planted in quantities, in long stretched bands masses, the kinds divided into di groups and placed not too near roots of the trees. Many different of Narcissus can be used, the rare expensive kinds in lesser quantit little drifts close to path or va point, where every little different can be noted. The cheaper priced can be used in greater quantiti masses stretching back to the tree

AFTER NARCISSUS HAVE for the part spent themselves, the late-flow Tulips come into their own. We back, therefore, from wild garden woods to naturalistic and geometri dens. As a setting for Tulips naturalistic garden background is posed of the nicest of garden shrubs and trees, such as Persia lacs and Crabapples, not only be they may be blossoming at the time but because they have the refined quality. And May-flow edging plants, such as Arabis, Aul Goldentuft, Pansy, Viola and recu Phlox, chosen to blossom wit Tulips, are planted lavishly in c intermingled masses in the foregr The matted growth of the edging phasizes the ethereal quality of D and Cottage and Breeder Tulips, slender cups are held up or straight stems, while the flat flower masses of the edgings acce the vibrant Tulip color where sh flicker in each cup and lights on each glossy petal. The Tulip used freely, drift on drift, twen fifty, a hundred or more of a kin til they seem wrought together continuous masses—one color in riety of shades, offset perhaps b trasting color: several contrasti concordant colors in successive the masses repeated in not too quantities to encircle the garden prismatic sequence of color, n rigidly adhered to, the colors in v quantities. The best arrangemen gained by masses of simple color tle tones and shadings are reserv places more exquisitely wrought.

AND TO PROVIDE a proper Tul ting, the geometric garden, too, have a certain refinement of desi planting, no matter how simple

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formal or trim and ornate. And the Tulips themselves exhibit their dignity best when planted in drift formation. ten, twenty-five, fifty, a hundred of a kind placed alternately in a thin band that is drawn either diagonally across the border or made to conform to the lines and curves of the design. Only occasionally are the Tulips to be planted in clump or cluster for accent or bedded out, that is, sprinkled throughout small beds, when in this way they can emphasize the effect.

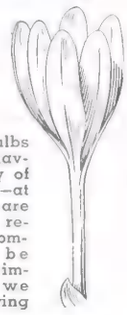
MANY A LITTLE garden, whether it has but grass path and hedge or is more ornately wrought with perhaps pool and vine-colored wall, can have its Tulip display, exhibiting any color preference or color sensitiveness you may have, though colors and quantities are necessarily limited. Imagine a small secluded garden within a soft green inclosure where white Tulips, La Candeur, are planted in a thin band near the front of the border to outline the design, with an edging of Violas or Boxwood. Picture a small oval garden about a little lawn-fringed pool where mauve, steely blue and purple Tulips are planted in curving drifts all around, with creamy yellow ones added for touches of light amid the soft shadow-toned coloring. Think of a tiny garden where Picotee Tulips, with slender pink and white flowers, circle round and round a little vase-centered grass plot with a few strong pink Clara Butt and cherry-red Professor Rauwenhoff Tulips to set them off; or a little garden where there are salmon and coppery-pink Tulips, Inglesant Pink and La Rêve or some newer varieties of the same shades, with cream and bronze Tulips to harmonize with them. Imagine a garden out in the full sunlight filled with yellow Tulips, with such varieties as Bouton d'Or, Flava, Mrs. Moon, Mrs. Keightly, *Gesneriana lutea* and the very late Walter T. Ware, the bulbs sprinkled freely over the beds in all-over pattern; or visualize a garden in a brilliant sunny spot that is all the brighter for a mass of scarlet or crimson Tulips, with telling contrasts of cool deep maroon or rich vibrating purple. Picture a little garden with borders on either side of a path where The Fawn, Suzon and Baron de la Tonnaye, Tulips that are rosy-fawn changing to cream flushed blush-rose, soft buff rose and bright rose respectively, are arranged in gently arching, long-drawn drifts, in successive tiers one behind the other, with purple or maroon Tulips at either end. Or think of a garden where La Candeur and soft yellow Moonlight are planted in concentric bands through small center beds, with Bronze Queen and Dream planted through the outer surrounding borders, coming into blossom a bit later.

UNIQUE, SUBTLE OR bizarre effects can be achieved with Tulips: a garden where the Lily-flowered Tulips are featured: the graceful yellow Retroflexa, the elegant pale yellow Solfatare, the fine snowy White Duchess. Picture a garden where some of the new yellow Darwin tulips are used. These, achieved by crossing Bouton d'Or with La Tulipe Noire, are really yellow more or less overlaid or shaded with maroon-black, and ought to look very charming when used togethed with yellow and maroon-purple Darwin Tulips. Imagine a garden composed of Breeder Tulips. The dark plum and blue purple Bacchus, the soft golden yellow, brown and violet shaded Jaune d'Oeuf, the soft yellow, heliotrope overlaid Garibaldi, the rich purple and golden bronze Louis XIV, the coppery-bronze yellow centered Apricot, and the brownish Bronze Queen ought to produce a very fascinating subtlety. On the other hand, very interesting bizarre effects could be attained by using some of the curiously feathered and laciniated Parrot Tulips. Fantasy, which is soft rose pink with salmon and white center, and Thérèse, which is soft rose-red with large flat widely-opened flowers, might be planted in intermingled drifts with a few strong pink Clara Butt and brilliant cardinal-red Farncombe Sanders—the Darwin Tulips of which Fantasy and Thérèse are sports respectively—added to heighten the effect.

THE LARGER THE garden, the greater the color variety and the broader the color range. Where a large garden is simple in design, built upon a single axis, with borders either side a broad path or grass panel, the Tulip colors can follow one another in succession or range up and down the color scale, from warm to cool or cool to warm tones. When the design is somewhat more complex, built upon two intersecting axes, with borders about a broad lawn area, the Tulip colors can follow one another in a prismatic order or in other harmonious sequences, the colors carefully but not too obviously balanced in each of the four segments without using the identical variety or quantity for each color. A simple sequence such as rose, soft pink, lavender, red, purple and cream, with tulips such as Baron de la Tonnaye, Suzon, Dream, Professor Rauwenhoff, Bishop and Vitellina, often needs to be keyed up to vivid

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from the HOUSE TOPS

(In which HOUSE BEAUTIFUL does a little modest shouting for the benefit of all concerned.)

While the machine-gun staccato of the steel riveter may be woefully lacking in our metropolitan centers, there's plenty of hammering and sawing going on in the suburbs and rural districts. Since the National Housing Act came into being more than 1,000,000 homes have been placed under repair or modernization. 1935 building permits issued in all parts of the United States are running more than 100% over those of 1934.



The record of the last five years shows that the age of the average couple about to build a new home has dropped from the forties or more to the low thirties . . . no doubt due to the tremendous publicity given during the past two years to the convenient, easy methods of financing available to any home-builder of good reputation.



Just before hurrying off to our vacation on Cape Cod, we cast a hasty eye at proofs of the "Conveniences" page for August (page 60). It's a habit with us (as it should be with you) to seek here first, the latest news of gadgets for the home. We were particularly impressed with a weather forecaster, made up our minds to buy one, started on our pilgrimage to New England and forgot about it. Our host happens to be a gadgeteer, however, and one of the first things he showed us was this self-same weather forecaster. The day was bright and hot as the hinges . . . not a cloud in the sky. But the weather forecaster told a different story. There's a part of it, you know, which changes color and must be matched correctly with the rotating chart and direction of wind. Sure enough, when we had gone through the motions, the forecast said "RAIN". This despite the fact that an old fashioned glass beside it was cheerfully prophesying continued clear weather. The moral of the story is that it did rain within the hour. We intend to pay closer attention to the "Conveniences" page from now on.



Last month we mentioned a few activities of the Army in the way of building. You will recall that one project alone called for between 500 and 1000 units. Now the Navy, not to be outdone, has written us. They ask for all kinds of information about tapestried brick, stone column construction and designs, some two thousand feet of fence poles for rustic bridges, vitrified sewer pipe and other items. It seems that the Navy is going in for improving the proving grounds.

One of the country's leading electric institutes tells us—"You're turning out the kind of magazine we have always hoped for, and never found till now."

modernity by adding here and there the liveliest and most brilliant of the Cottage Tulips, using even such as the vivid scarlet *Gesneriana spathulata* with daring. Or a simple sequence such as this can be toned to the most exquisite subtlety by adding to and between each color Breeder Tulips of intriguing tones and shadings.

BUT EVERY GARDEN has its own intricacies of design and plant material, its special accents and emphases which can be developed, accentuated and elaborated through skillfully wrought Tulip schemes, the beauty depending as much upon the proportions in which the colors are used and upon the manner of the distribution as upon the actual color assemblings. Take, for example, designs in concentric arrangements, inner beds added to outer borders, the design extending outward from a central point. The Tulip colors are then seen not only in sequence or succession but in more intricate all-over pattern.

IMAGINE PINK FLAMINGO, Suzon, Aphrodite or Margaret around the center, or a mixture of several pink varieties, with Baron de la Tonnaye or brighter rose pink Tulips for accent. T outer borders could be filled v on drift of lavender, steely blu strong pink, bronze and maroo Imagine concentric bands of c yellow Tulips, Moonlight, Mrs. Keightly or Mrs. Moon, v circling masses of pink, mar red Darwins and various hal Breeder Tulips splashed throu outer borders. Imagine lav steely blue Tulips, Dream, B able, Remembrance or La Tri a single shade or mixture p masses or all-over pattern ar garden center offset by Bron or other deeper bronze-tone with outer borders filled wit pink varieties interspersed w red, red and maroon. Or ima cling round the center vio and red tulips, dark plum Pl Comines and deep blue-viole Gunn with perhaps dazzling scarlet Glow, or cerise-scarlet Haarlem or even glowing salm King George V., while the oute have drift on drift of Breeder unusual shades and shadings der, terra-cotta, bronze, maroo yellow and deep red.

Fall in the First Garden

CONTINUED FROM PAGE 37

landscape areas, small flowering trees are used to good advantage for garden accents. If these accents are established as soon as the soil in the garden beds is ready, they will do much to emphasize the design, and help in the placing of the perennials that are soon to follow these trees in the planting schedule. For small-scaled gardens, pairs of Bechtel's Crabapples on either side of an entrance gate or garden steps bring this accent note by their dainty double pink blossoms in early June, by their fragrance, and by their tiny red fruit in the fall. For larger gardens, taller varieties of Crabapples, flowering Cherries, the much loved Dogwoods and pink and white Hawthorns will pervade the spring atmosphere with scents reminiscent of old English gardens. Flowering accents may be replaced by the choice of evergreens for the same use. Japanese Yews, columnar Arborvitae, Cypress or Boxwood will give contrast by their foliage to end paths and garden beds with a strong and decisive touch.

Perennials

Perennials that require fall planting to be at their best the following summer include Peonies, whose September transplanting is almost mandatory, Iris, Bleeding-heart, Trollius, Doronicum, Primroses, Violets, certain Lilies, notably the madonna and martagon Lilies, Phlox, and the countless early spring-blooming bulbs. Peonies may be set out in garden beds, just as soon as the soil has been prepared. These thick-growing perennials when placed at corners in clumps accent strongly by their heavy dark foliage and may be staked quite invisibly by some one of the many new rings made for this purpose, while their leaves will contrast pleasingly with perennial flower spikes throughout the summer. Columbine planted with Iris is a happy combination, especially if the newer long-spurred hybrids are chosen. Bleeding-heart, *Dicentra spectabilis*, so long associated in our minds with early Colonial gardens, although enough not imported into thi from England and China u 1846, should be planted with Japanese Primroses and the si Tulip, White Swan, to bring lovely tones of its candy-like blossoms. Iris, taken up and July or August, may be heeled diately and reset in drifts in S and the taller Phlox, transpla after blooming in late July an is well placed in the back of t with the lower growing sort nearer the front, to bring the this lovely perennial to the f we are able to establish all of the indispensable, domina plants that form the underlyin of any perennial garden or be phinium, the fall blooming C mums, hardy Asters, Boltonia enium are better moved in t but they may be readily in among the already planted spaces have been planned

Spring Bulbs

SPRING BULBS. The fall p spring-blooming bulbs is practi datory, as this type of garden f not relish any disturbance in t The spaces left bare when the have matured may be filled by of Shirley Poppies, Sweet A Nasturtiums. Often potted a kept apart for this purpose a with care on top of the bull causing any injury.

The time element, which rush spring planting through too often results in hasty and un planning that necessitates ch transplanting. This annoyanc pletely eliminated in the fall. really harsh fall frosts app plants are firmly set and giv mulch of leaves and compost, reason why planting at this ti should not be as thoroughly as in the spring.

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MOTTO

FOR AN OLD-FASHIONED BRIDE



NOV 5
NOV 12
NOV 22
NOV 29
DEC 16
DEC 16
DEC 24
DEC 30
JAN 7
JAN 10
JAN 14
JAN 18
JAN 23
JAN 29
FEB 8
FEB 12
FEB 20

THAT was the motto of a fond mother, of a more lavish day, whose daughter was about to embark on matrimony.

Sterling Silver in sets of twelve . . . What a thrilling thought! That is still the ideal way to start this new life . . .

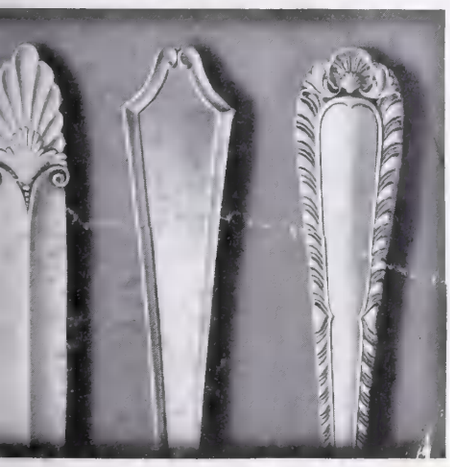
But when that isn't [illegible] practical, today's [illegible]—does not desp[illegible] atching sterling [illegible] for *six* [illegible]lds silver [illegible] from

THE design [illegible] American [illegible] blends beau[illegible]ully [illegible]nd suspici[illegible]erine, the piece- Be sure [illegible] d by a n[illegible]good to fork for [illegible] meal, or in [illegible] have twelve [illegible]s. Then [illegible]ect pat- SYMPHON[illegible], agreea[illegible] blade — [illegible]erns to choose [illegible]omes od so that [illegible] International [illegible]r, fail to[illegible]s twelve SYM[illegible] finest designs fo[illegible] Never mak[illegible]. Which- It is [illegible] the [illegible]r one you ch[illegible]is. Fermen[illegible]roud of, stren[illegible] always! [illegible]yone is likel[illegible] It is [illegible] [illegible]se Listerine e[illegible] [illegible] [illegible]cial engagemen[illegible]

INTERNATIONAL [illegible] *Sterling* [illegible]

WALLINGFO[illegible] LAMBERT [illegible]

Halitosis (Bad [illegible]AL



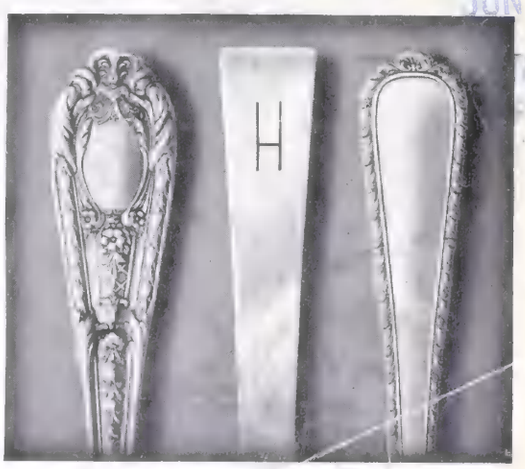
■ *A trio by International Sterling:* Empress, *a modern, borrows a classic Empire motif;* [illegible]uet—*inspired by an early American highboy* [illegible]droon *—interpreting a famous design of Georgian* [illegible]



■ *Three recent originations by International Sterling:* Trousseau, *a graceful modern;* Simplicity—*unadorned except by its own loveliness;* Springtime—*lavishly carved, inspired by the French Renaissance.*



■ *Fine examples of International Sterlin*[illegible] *anship:* Wedgwood, *inspired by the work* [illegible] *rothers Adam;* Orchid—*a romantic modern;* [illegible] *reproduction of a favorite early American design*



■ *Contrasting patterns by International Sterling:* Fontaine—*a Louis XIV design;* Continental—*a sophisticated modern;* Pine Tree—*inspired by America's first silver coin, the Pine Tree Shilling.*

This dining-room is from the new southern

HOUSE *of* YEARS



W & J SLOANE

FIFTH AVE. AT 47TH

NEW YORK

That fascinating house complete within a store, Sloane's House of Years, has just been remodeled and redecorated in the style of a charming southern country house. The dining-room combines slate-gray, off-white, spruce-green, and accents of ...rtreuse, with mahogany furniture in the traditional 18th century style. Each piece is ...d from a fine old ...riginal, and made in the Sloane workshop. *And each has been espe... to make it an attractive "buy."* Sheraton dining-table, $80. Chippendale chairs, ...d $29.50. Chippendale serving table, $48. Chippendale china cabinet, $140. Carp... .95 per sq. yd.



...is alcove ⟶

is from S... Budget Floor

This dining alcove, typical of the smaller ap... one of those prized Sheraton mahogany drop-leaf tables, seating ... chairs are Duncan Phyfe, $22 each. Despite their low prices, ... so made by Sloane under the supervision of the Designing St... Homes Shop is full of such examples of charm and quality, no ...



TAKES MORE THAN THIS BE QUEEN OF THE MAY..

HIS is Pamela . . . pretty and charming . . . adding to her good ooks with a "permanent." The big Spring party is on at the club ht, and Pamela would like to be voted the Queen of the May, or, still, the queen of some suitor's heart . . . But Pamela will never een of anything . . . people with halitosis never are . . . it is the one about many a lovely neck . . . and all so unnecessary.

Why take a chance?

sidious thing about halitosis (bad breath) is that you yourself know when you have it. But others do, and give you the cold er. What do they care how attractive you are if your breath is nce! Why offend others unnecessarily? You can put your breath beyond suspicion in a second or two. Simply rinse the mouth with Listerine, the quick deodorant. Listerine attacks fermentation, declared by a noted dental authority to be the cause of 90% of mouth odors. Then it gets rid of the odors themselves, leaving the breath sweet, agreeable, and wholesome. Don't forget also, that Listerine overcomes odors that ordinary mouth washes, devoid of antiseptic power, fail to conceal in several hours.

Never make the mistake of assuming that you are immune to halitosis. Fermentation takes place even in normal mouths; consequently anyone is likely to offend at some time or other. Don't take that chance. Use Listerine every morning and every night and between times before social engagements. It is so pleasant, so refreshing, so safe, so effective.

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Celanese

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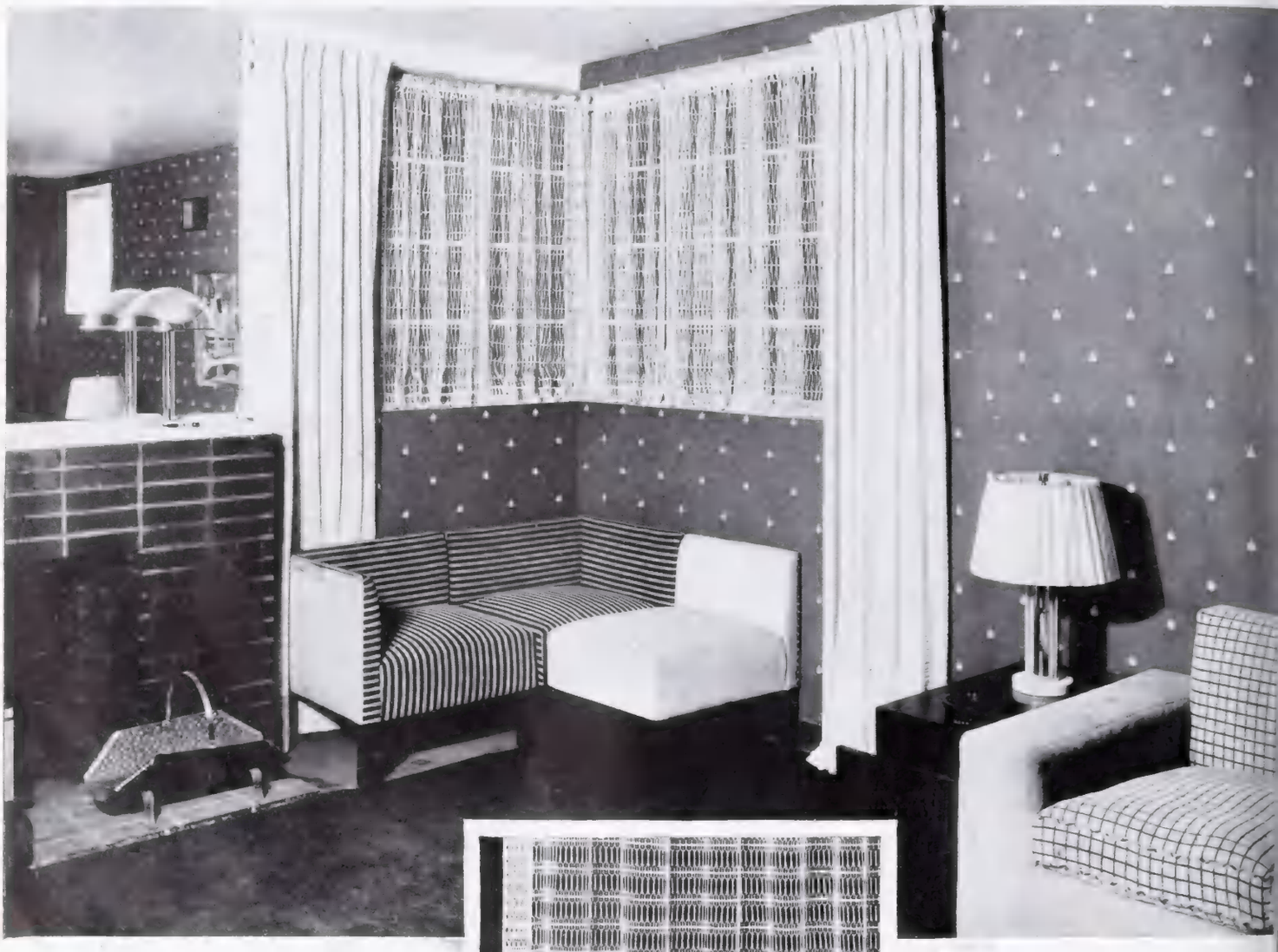


McCUTCHEON'S, New York, display currently a group of interiors inspired by the famous restorations of Colonial Williamsburg, Virginia, and employing authentic Williamsburg wall colors. In the "Banquet Pearl" dining room, draw curtains of Celanese Clairanese Taffeta impart a luxurious air. In the "Ballroom Blue" bedroom, glass curtains of Ninon Faconne bring a gracious charm.

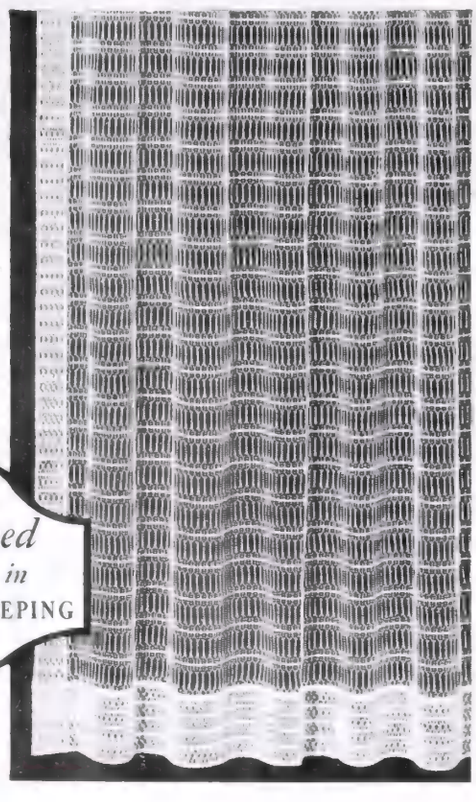
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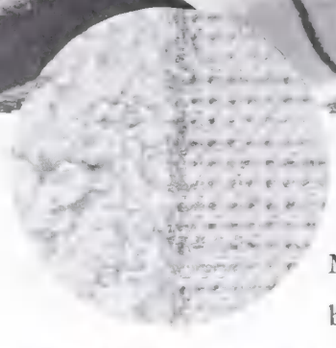
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ABOVE (*left to right*): POINSETTIA, SPRIG, RIVIERA, RIO, COTILLION, SINGAPOR



Circle (at right) shows drying surface clipped off to disclose the Martex long-life underweave.

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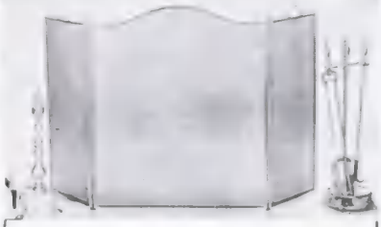
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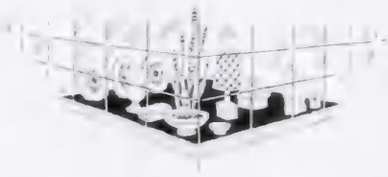
162 E. 33rd St., New York



Modernage



WINDO



News Flashes from the Smart Shops



1 There are two schools o connoisseurs. Some like delicate enough to crush betwe fingers. Some like theirs heavy hand. Of the latter sort are the shown. They are glasses for ale October afternoon. They have solidarity about them. Men w them better, invariably, than thi Added to which, they are a l color, a dark green. The color by a brook or the night lights in a baby's room. They would fect in a maple dining room, terrace on an Indian summer Gerard's. They cost $18 a dozen.



2 Georg Jensen has moved. The new shop decorated by Elsie de Wolfe is a worthy setting for their magnificent silver, with special galleries for their special things, their china and wood. As this is written, the doors are not yet open, but there is a great humming in the air around Jensen's old shop and the silver is displayed in serried ranks to make your mouth water. From off one table we picked the things in the picture to show you. They say that a wooden bowl practically defies ice to melt. So they have made an ice bowl of American cherry, $5. You use a pair of Jensen ice scissors, $21.



3 If you are proud of you uality, there's only one preserve it. Have a clock in eve in the house. They're as or as they are reminding. On th Rodson: an electric eight da clock to put on the mantel in ing room. The same model, el called Delos. Either way it co In the center is the Dubarry, w charming for a bedroom. This only, costs $6.95. At the right, clock for a paneled library. E is called Sunset. Wind. Sun costs $15, in either case. All from Ovington.

4 At Léron's where you buy lingerie with one hand, linen with the other, they have exciting things coming in every day at this time of the year. From the four points of the compass they come, and they have great variety as a result. Here is a damask which was woven abroad but which has a good old Rocky Mountain flavor. There's big game on that lunch set. A man would be utterly delighted to see it on your lunch table and your own sex would be impressed at your daring. The linen comes in green or peach, figures a silvery white. A seventeen piece set costs $17.50.

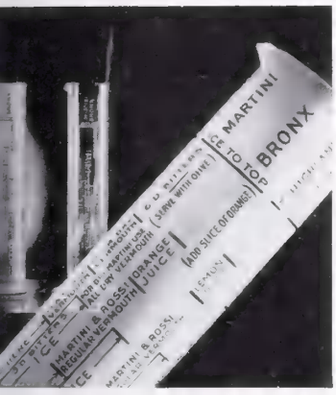


SHOPPING

use Beautiful cannot buy for you the things shown and described here, but we will be happy to send you addresses of the ops which sell them if you will write to: The Window Shopping itor, House Beautiful, 572 Madison Avenue, New York City

Candles play an active part in the sentimental mood this fall us in. Because there is nothing becoming or conducive to quiet Candles at tea time, candles after r, will make a whole room mellow. base which carries them should t them, to make them twice as as they naturally are. So these esticks are made in clear or blue nber colored mirror. You will find add infinite charm to your dinner . They are $3 a pair. Between s, set them on a console in your hallway with a glass bowl of rs. G. Fox, Hartford, Conn.

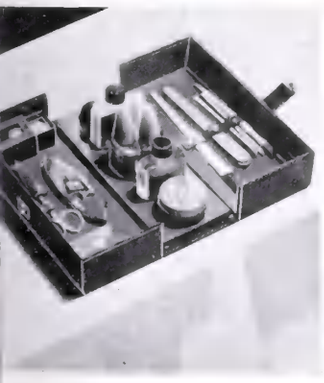




6 It doesn't do to be amateurish about mixing cocktails. They've got to be good. Here is a new one in the flood of devices for giving you recipes painlessly. They are inscribed right on the glass of the mixer, rather in the manner of a test tube. The effect is more romantic than the picture would lead you to expect. The mixers are tall, ethereal. You may have yours in clear glass with a wood swizzler for $2, the same way with a chromium swizzler for $2.50. Or in the clouded, moonstone glass with a wood swizzler for $2.50 and with a chromium one for $3. You find them at Hammacher Schlemmer.

Brand new babies are addicted to cold toes. A hot water bag is of the necessities of life for them. lways good to send them a prac- greeting present when they arrive. ers are not much in their line just st, but hot water bottles are. Here wo which will be toys to hug all when they get a little bigger. On side of the bag a nursery rhyme bossed, with an illustration. The s tucked into a pink wool puss-in- or a blue bunny. Either animal $1.95, complete with the hot water The bags are not sold separately. s and Conger.





8 We fell for this manicure kit on sight because it's neat and compact and spill-proof. The case is black leather lined with red. There is a place for everything, cotton, files, emeries, scissors, polish and more. Personally, we are addicted to the Nail-O-Tonic included in it because our nails never split when we use it. The case, as you see, opens out flat onto your dressing table, so you need never unpack the things except as you need them. En route it folds into a neat box which you can poke into any corner of your luggage. Elizabeth Arden's Salon. $10.

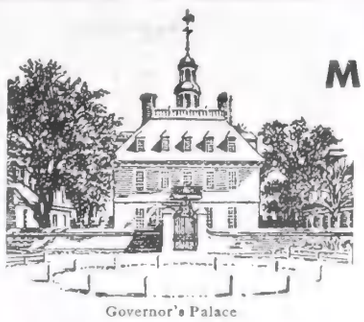
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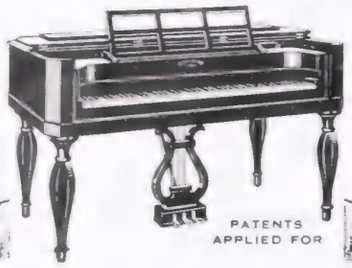

Governor's Palace

McCUTCHEON'S
announces
"WILLIAMSBURG COLORS ROOMS"
● Five rooms decorated with Colonial wall colors from the restored buildings of colonial Williamsburg, Virginia.
● Interesting decorative schemes illustrating the use of these old but "smart today colors" in charming rooms.
● McCutcheon's introduces in the rooms Virginia Craftsmen handmade reproduction furniture, and McCutcheon's Document Fabrics developed specially for this exhibition.
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PATENTS APPLIED FOR

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SANTA FÉ — NEW MEXICO

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THE AROMA

of French cuisine dwells in every casserole that we make and import from the French Alps, made of highly baked fireproof clay with a natural glaze on the inside, each casserole has its distinct individuality. A size and shape for every purpose.

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They Obey Your Needles

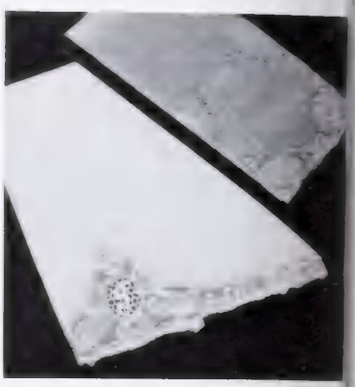
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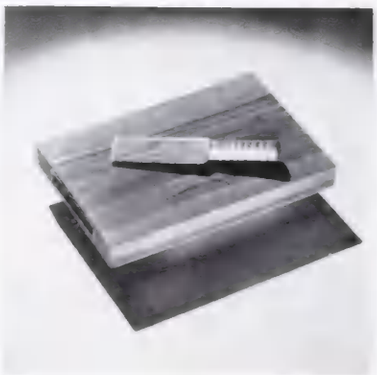
WINDOW



9 When a well known decorato carries a few accessories, you' better mark them on your shopping lis Because the things are apt to be u usual. This is always true at Décor. Fo example, there is an old Sheffield scu tle, which was probably intended fo sugar in its earlier state, but serve beautifully for cigarettes. It has smaller scuttle thrust into an openin in the top. If you should choose to u this piece for nuts, for instance, yo could use the little scuttle to serve the with. Two or three of a similar desig are at slightly different prices. This on costs $12.50.



10 Bournefield, Inc., has just emerged from a thorough redecorating which has left them shining as brightly as the sun. Their linens and laces, which we have celebrated before in these columns, have also caught the new pulse and are full of new ideas. There isn't a thing from damask cloths to undies that a bride can't buy here. Her trousseau will practically buy itself while she sits in an easy chair. On the left, a linen and lace towel. Your own initial is worked in the lace. $4.75. On the right, a guest towel of softest handkerchief linen (pastel) and lace is $3.75.



11 Wood is our maddest enthusias this fall, as we've said again a again. At McCutcheon's we sent up rocket when we found this wood chee board. It has magnificent graining, is stern and simple as any serious chee connoisseur could wish. There is foolish trimming here. Just plain fac What's more, the cheese knife is as se ous of purpose as the board, match it in spirit and in fact. This comes light or dark wood. It is $7 compl as you see it. A perfect present for man. Or a Thanksgiving gift to gra the board. Brides wouldn't be ab loving it, either.



12 We lean to linen in these bridal days, so we had to go up to the Grande Maison de Blanc and see what they're about. What they were about at the precise instant of our arrival was breakfast sets, heaps of them. Some printed, some embroidered, all precise and dainty. This one we loved because it is linen in our favorite shade of pink, pale but refreshing. Agile fingers have embroidered garlands and bouquets of crisp little flowers on it, so that it looks as dewy as a Swiss upland field. The set of one cloth and two napkins is $6.50. Use it either in town or next summer in the country.

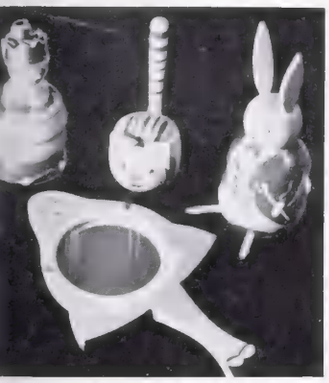


13 We don't know whether this going to be a cold winter or n but we're willing to bet our hat going to be a formal one. We think, we have said elsewhere, that elega is in the air, and with it come damask, laces, superb silver and ch and of course dinner parties. Enter place card. And if you want your ta to be replete with chic, you will h these place card holders in fine po lain, each one with a game bird, p fectly portrayed. They come in sets six and the sets cost $16.50. You find these and many other imports Alfred Orlik.

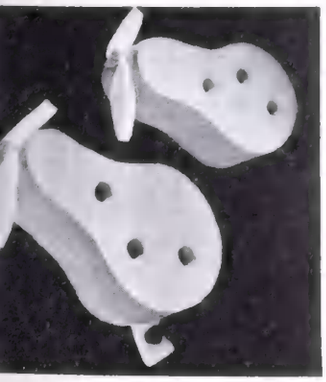
SHOPPING



If knitting is your pleasure, you owe it to yourself to make the ess as pleasurable as possible. ch it never is when the ball keeps ping and rolling under the nearest r. This was the source of inspiration he yarn cage. You hang this small e over your wrist and there's your handy, at any given minute. It is psible. Will fit into anything. Holds one ball of yarn. To insert it you the top over. There's no trick to all and it adds immensely to the of knitting. In white composition. $.50. From Mrs. Davis Knitting in Colorado Springs.



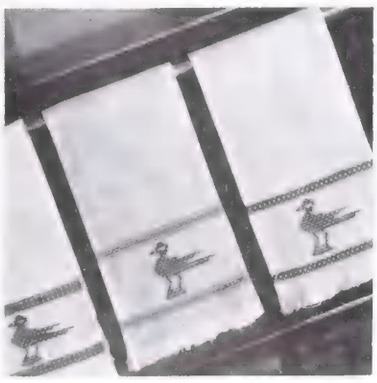
There is no question about it that more and more people are travel- outh to Mexico and falling in love nly with it but also with the things come out of it. Here are cotton s from Oaxaca Province woven by apolecan Indians on primitive looms, birds on them which might well be Aztec bowls. Each one measures 14 inches by 20 and three pairs $3, postpaid. Background colors white, pale yellow or cream, light , blue and other shades. The der bird and stripes are in contrast. the Old Mexico Shop at Santa Fe Mexican Mart in Miami.



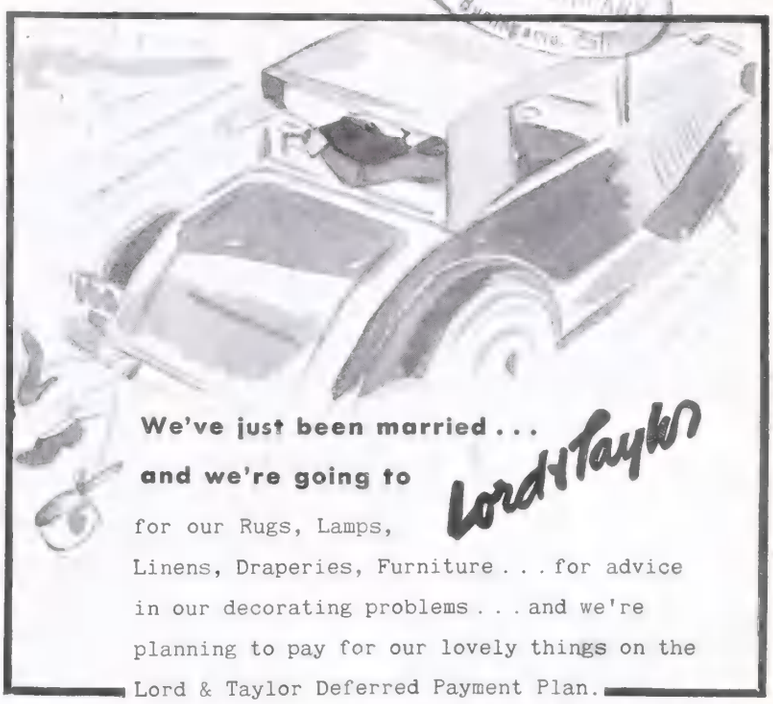
14 They sit, fluffy and contented on neat pottery basket nests, this hen and duck. If you lift them off, you will find that the nest beneath is an ample bowl, in which you could put almost any sort of food. But they are quite decorative enough to leave empty, sheerly for ornament, on a table. Each one is made faithfully in its own native colors, the feathers reproduced with care. They would be particularly gay in an early American room. Failing flowers, they look delightful in the center of a lunch table. Each one is $5.50 and they come from the Women's Exchange in Pittsburgh.



16 Alice has now turned into a looking glass. Which is almost as exciting as going through one. Because this way she is on your small daughter's dressing table. Along with her is the White Queen, become a trinket box, and the rabbit who was always late. The Cheshire Cat is a pin cushion, and having pins in his back only makes him grin the more. The dresser set is largely blue and pink with accents of darker and lighter blue and white. A scheme which should chime in well with the decoration of the nursery. The four pieces cost $5 and you get them from Ethel Campbell in White Plains.



18 The first bath pillows made had the great disadvantage that if they got wet, the water did not drain out of them readily. But these newer ones have holes punched in them so they're dry as a bone ten minutes after being soaked. What's more they're very pleasant to look upon, shaped as they are, like ripe pears. You lie in the tub with your head softly cushioned on this fruit and you scrub yourself with a sponge made the same shape. These come in all the prevailing bath colors. The pillows are $2 apiece. The sponges are $1.50, and they both come from W. and J. Sloane.



We've just been married . . .
and we're going to Lord & Taylor
for our Rugs, Lamps,
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in our decorating problems . . . and we're
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Lord & Taylor Deferred Payment Plan.

BREAKFAST SET consists of double breakfast set of English china decorated tulips and yellow bands . . . $17.50. 1 Tray in lovely fall colors . . . $6.50. 1 Staffordshire flower . . . $6.50. 1 Glass Jam Jar with colored cherries . . . $1.00. 1 Spoon . . . 50 cents. 1 pair gold Pepper and Salt Shakers . . . $1.50.



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. . . and many other uses:

this traditional Colonial hanging shelf (copied from an original in the Boston Museum of Fine Arts) adds a distinctive link with the past.

Maple or mahogany, dull finish. Size, 28½" x 10½" x 5⅞".

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19 Who ever had enough trays You think you have and the when you become involved in the i tricacies of tea for a dozen, or cocktai you realize there's nothing to put sa wich plates and cups and glasses These trays are of tôle painted in t old manner, with the soft colors whi you associate with mellowing. The tagonal one with the corbeille in t center is 23 and a half inches lon 18 inches across, a generous size, a costs $15. The oval is 23 by 17 a costs $13. Express charges are additio al. They both come from Madol Maplesden's shop.

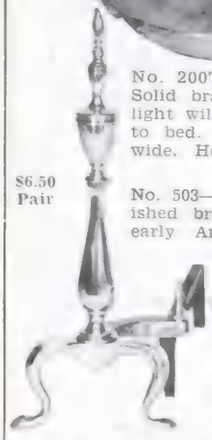
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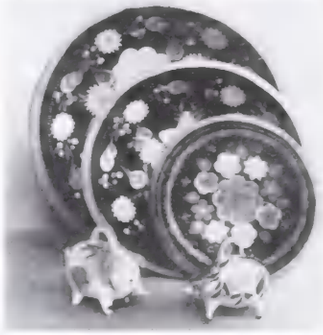


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Shallow hand carved wood fruit bowls, painted black lacquer with colored floral designs. 12 in. diameter—$1.25; 14 in. diameter—$2.00; 16 in. diameter—$2.50. Filled with colorful pottery fruits—$1.00, $1.50 and $2.00 additional. Spotted pig—15c; flowered pig—25c. Express collect.

Send 3¢ stamp for illustrated leaflet.

FRED LEIGHTON'S
INDIAN TRADING POST
13 East 8th Street, New York City
Tel. Stuyvesant 9-1280

20 The Maison de Linge always has surprises in its capacious shelves. They have very grand linens, of course, but they also have very gay ones. These latter are no let-down in quality. But they are definitely flippant. Which is why this is a pleasant shop in which to buy presents. Brandest new of all are these towels, in a natural color. They are made of excellent linen. On each one a device is appliquéd in bright colored handkerchief linen. The penguin would make any bathroom the smarter. The ship would be delightful, too. Each one is $1.50. There are other designs as well.





21 Terrazo is first cousin of marb is in fact, partly made of marb From it can be made table or ben tops in the most lovely colors imag able, and with intricate designs. The is nothing crude about these pieces Salterini. There is no reason why th should be relegated to the out of do for they are highly ornamental and tirely practical. They can't bre If, when Spring or Palm Beach ov takes you, you want to take them o of doors, they can serve there too. T one is beige with white top striped red verona. It is 20 inches high, its 20" by 32". $35. Mayhew.

◀ SPODE—OLD CHELSEA PATTERN



17 PIECE
BREAKFAST SET
IN SOFT-MELTING IVORY

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MANTELS AND IRONS • SCREENS GRATES



22 Wood for all accessories is perhaps the most exciting news of the whole autumn. You will be seeing a great deal of it and liking it. It is good to live with, handsome and sympathetic both to the hand and the eye. Fortnum and Mason, with this tray, suggests the idea of your starting your day with wood on your counterpane. The tray is wood, rich and dark. The individual butter pot stands on a wood dish. The handles of the cutlery are wood. Only the Kitchener egg cup is of porcelain. The tray alone costs $10. Complete with the cutlery, the butter pot and egg cup on it, it is $20.

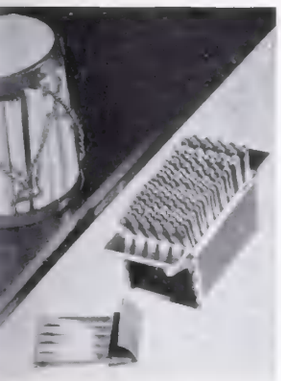


23 Men love to clean their pipes. all of us who are not men this one of the incomprehensible and slig ly distressing phobias which must borne as patiently as may be. But if wish to curry favor and incidentally duce pipe cleaning to a somewhat sci tific basis, the thing to do is to cr through with a pipe cleaning set. S a one as this, complete in its scope. must confess that we are incapable a full and worthy description of the tricacies of the outfit, but men we kn are mad about it. It is $4.50 comple comes from Abercrombie and Fit The picture shows only part of the

IOPPING



ch as we love getting Christ-
s presents, we are forced to
t we have no right to them.
belongs to children. Or ought
rst presents bought should be
They should be wrapped with
more stickers and more love
thers. Here is a present to buy
ıp with yards of glittering red
l hide for a month on the top
e linen closet. A painted wood
and boy can be used as book-
eparately their feet will hold
's favorite books or magazines
ortant Papers. The racks cost
Mark Isaacs in New Orleans.



ing become obsessed with the
ject of Dishes for Fishes (see
AUTIFUL for September), we
and more fish dishes. This
rving platter, is particularly
cause it is large enough for
short of a complete tarpon.
has a cover which will keep
ot. And because of its design.
of pewter and the handle on
s a small, dignified fish. The
he whole piece is symmetrical
ning. It stands on glass feet.
er with its cover is $28.50.
find it all complete at Saks-
nue.



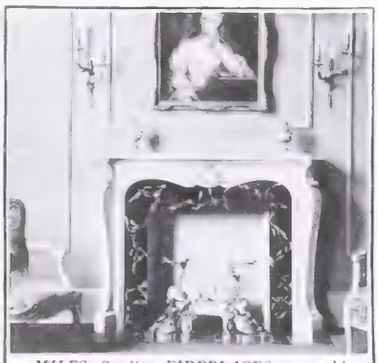
24 If you have a notion (one which we, till recently, shared with you) that upholstered beds are only for plutocrats, prepare to banish it now. The Hale Bedding Stores prove with the bed in the photograph that you can have a grand one for very little. This in a Louis XVI style, has its headboard entirely upholstered. There is a wide choice of fabrics available for covering it, so you can choose one which goes well with your bedroom. Upholstered, it is $68 in whatever material the customer selects. $59.50 in muslin. Which we nominate as a decidedly good buy for October.



26 Clothes have gone grenadier. There's a great swishing of capes, a great outbreaking of gold braid and epaulets. Which makes this just the right time to get yourself a drum cigarette box. The drum is silent but useful. You know without fishing in it when it's empty, for its sides are transparent. It costs $.75. With it is a match container, completely covered with mirror. One of the joys of this is that you can use regular cigar-store book matches in it. Simply tear off the covers and you're all set. This is $1. Both of these are at McCutcheon's. The cigarette box may also be used for powder puffs.



28 Christmas sets, boxed attractively, are made up for you by Lenthéric. For $2.75 you can get one Pine bath oil and Forêt Vierge bath powder. For $3.25 there is a box with bath powder, a four ounce Bouquet Lenthéric decanter in any one of six perfumes. For $4.50 there is a four ounce Bouquet Lenthéric decanter, talcum, sachet, soap in one of four perfumes. The prices continue up to a de luxe perfume set, for $25. In the picture you see an $8.75 box with one ounce of perfume and a four ounce Bouquet Lenthéric decanter. Boxes are made from $1.50 to $10 for men.



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Rattan Streamline Armchair No. 2

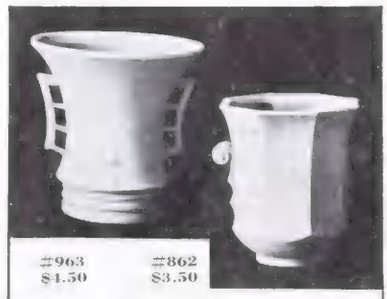
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and for Uncle Bert . . .

WHAT?

We don't wait for the first pinch of frost to remind us that there's a long list headed "Xmas Gifts" to be made up, budgeted, and executed. And we don't want you to wait till December 23 to buy Uncle Bert a tie he simply hates when you might have remembered his weakness for smoking accessories.

So, we're gift hunting, and will be for the next two months. Unless you're buying baby grands and mink coats for your family this season, you couldn't find a better place to check your list than these pages. Window Shopping's presentations are bona fide "gifts that please." They fill every aesthetic and utilitarian requirement. And above all, they are smart! If you encounter some special difficulty with your list, write us about it. We'll be glad to help.

HOUSE BEAUTIFUL

572 MADISON AVENUE, NEW YORK

BEDS HAVE RIGHT SIDES, WRONG SIDES AND INSIDES



If you get out of Bed on the wrong side, investigate the *inside*. Maybe your mattress is matted down or gone humpy, or the wrong resilience. All *our* mattresses are built to individual order. Before we measure your bed, we note your weight, temperament and capacity for sleep. We know all about bedding and are ready to tell all we know, without cost to you.

$39.50 BUILT TO YOUR SPECIFICATIONS

Hale's

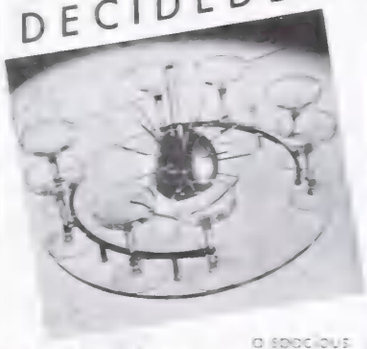
420 Madison Ave
WIckersham 2-3360

SIMMONS BEAUTYREST MATTRESS

the New Madison

This busy street has had its face lifted. The trolle
have been uprooted. The bumps have all been smoothed o
It emerges from the rejuvenation with a Bond Street

DECIDEDLY!



a spacious cocktail service that serves safely! Crystal tray with chromium rim into which "clamp" eight crystal glasses complete $15.00
Crystal and chromium hors-d'oeuvres pick holder $5.00

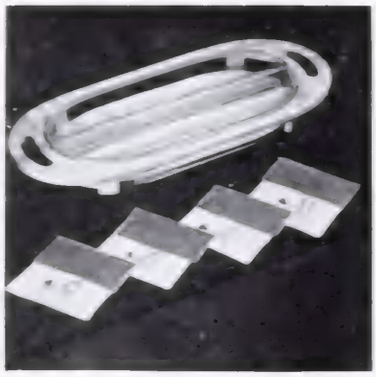
carole stupell
443 Madison Ave., New York
1205 Conn. Ave., Wash., D.C.



A lovely screen can MAKE *a room!*

No other piece of furniture can contribute so much color, charm and atmosphere to a room as a truly lovely screen. And frequently its cost is more moderate than less effective furnishings. Let us assist you in selecting the screen best suited for your home. You'll find it helpful (and interesting!) to look through our catalog. Please address Dept. 12.

Venezian Art Screen Co.
540 MADISON AVENUE, NEW YORK
—Between 54th and 55th Streets—



29 We have said, let's have fewer cocktails, but never an instant would we subscribe to a plan of no cocktails at all. Not as long as things as nice as this are made for cocktails. The relish tray is Jap maple or hazelwood. Inside the two compartments, glass, which is for washing. This is $12. The cocktail napkins, just big enough so the end of your fingers are gay small prancing horses. These in any color combination you like. In stock in brown and yellow or and white, $.65 each. Postage Rena Rosenthal.



30 The time of year comes now when the sheer prodigality of the flowers from our gardens fails us and we are forced to turn to other ways in decorating our tables. A bowl like this oval white one can be made charming with only a handful of blossoms. The candlesticks which match it give your centerpiece design and height. The design of the bowl and the candlesticks is simple and yet very fresh. The color of the white, rich and creamy, will accent your silver and napery. The bowl is $2.50. The candlesticks $4 a pair. They come from Pitt Petri newly moved to Madison Avenue.



31 Here is a brand new what-every-hostess-needs, Old Fashioned set in brushed al wood and glass. With everyt match, hors d'oeuvres tray, and glasses. The whole business enough to carry easily, will s infinite trips to the pantry. Ev comes in at once. The set is as san he, which doesn't seem to from the full flavor of an Old Fa cocktail. The tray with its hors d compartments is $10. The cup a dozen. So the set as you see photograph is $16 a dozen. Fro Stupell.

Caviar ★ Chipolata ★ Smithfield Ham ★ Chicken ★ Virginia Ham ★ Stilton Cheese ★ Pork ★ Terrapin ★ Pheasants

Autumn Appetites!

Vendome stores are just chock full of delicious and nourishing ready-to-serve foods that will satisfy the keenest of appetites on these brisk autumn days. For example . . .

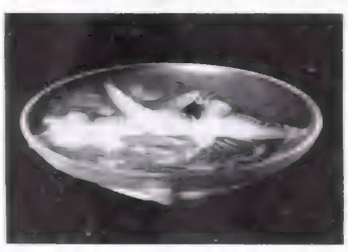
STUFFED ROAST CHICKEN, $1.50
Roasted a tempting brown and stuffed a la Vendome—ready to eat!

NOTE TO THE YOUNG BRIDE:
He likes Vendome delicacies.

BRANCH 412 Madison Avenue

Vendôme
The Recognized Caviar Specialists
18 East 49th Street New York
Wickersham 2-2224

VERLYS GLASS



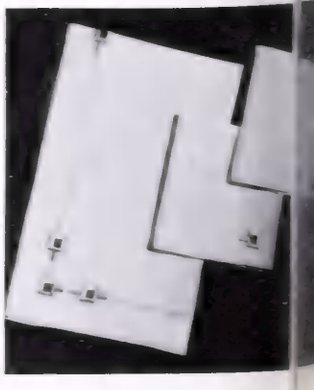
Made in France for several years, now made in America at prices approximately half of the ordinary cost. Made in five colors. Etched crystal, topaz, amber, directoire blue and opalescent.

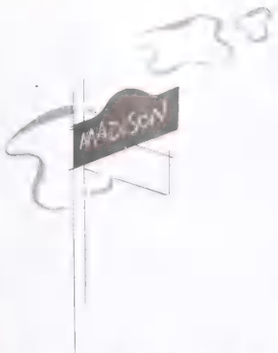
Piece illustrated—etched crystal—$4.50. Les Canards Sauvages (Wild Ducks)—Diameter 10⅛ inches—height 2⅛ inches. In colors—$6.00; Opalescent—$7.50.

Ash trays, candy and cigarette boxes, bowls and vases from $1.25 to $22.50 each—plus postage.

MARIE-BERRY, Inc.
860 Madison Ave. at 70th St.
Regent 4-8690 New York City

32 McGibbon, just around the corner from Madison Avenue, runs through to this fine thoroughfare. Here you will find linen to give a bride which will last her for years. It is of the finest. We were delighted with a breakfast set, because of its price and its charm. It costs $3.50 for the tray cloth and two napkins. These are of an Italian Church linen in a creamy shade, and are embroidered with a small geometric pattern. The cloth is 14 inches by 20, the napkins 12 inches square. The work is in brown, yellow and green, which should go well with breakfast china.





AVENUE

celebrate its resurrection from the clutches of steam vels and rivetters. House Beautiful had a shopping ee on it and brought back the things you see below



ife should be pristine, untar- ished, the first thing in the . Which is probably the reason me of the prettiest breakfast all white. White gladdens the ggling to open. This honey pot jam or marmalade pot are all ach one is a bewitching shape, and the fruit. We have listed s Christmas presents to be (and mailed) early. We also set for our own self because we l the cheering we can get at t. We consider them among the s of the month at $1.50 each. l Importing Company.



ced we remind you that it is ll and the open season for At Alice Maynard's they of it before you and went to winter knitting bags. These r the chintzes and figured cot- the beach season and are made l-woven Munro tweeds of all l mounted on wood frames. Or, refer, on tortoise shell. If you be really doggy, send along a your autumn suit and have it to a bag. They're glad to do it As shown, the bag with its ven plaid tweed and wood $7.50.

33 If there's one time when you ought to spoil yourself, it's when you're having either breakfast or a cold, in bed. You should be encouraged to any capriciousness which ordinarily is denied you. And the first thing to ask for is this breakfast-in-bed pillow. Its special charm is that the fine lacy ruffle around the edge is mounted so it doesn't flop back out of sight. It falls, if any way, forward to frame your face becomingly. It is one of the most flattering things ever made and should be sent instantly to any friend who's sick-a-bed. At Carlin Comforts. It is $18.50.



35 Screens have a dual nature. They are absolute necessities in many rooms, notably dining rooms. And they are so decorative as to be part of the ornamental scheme of the whole room. Which is why it is a pleasure to shop for them at the Venezian Art Shop. They have so many that it is almost bewildering to select one. But more than this, if you have a special sort in mind, they'll design one just for you and execute it. The one in the picture was a special order of which they're justly proud. It is painted on leather. Has a silver background and a design in tones of white with touches of blue. $150.





Petit Point Mules are easy to work and make grand gifts. Come with finished floral motif. Background to be filled in. The pair 4.00 . . . Imported silk thread for background (specify color desired) 2.25 . . . Mounting and lining (by custom bootmaker) 8.00

558 Madison Avenue at 56th Street



Bridal and trousseau slipper, exquisite as a jewel. White (or black) satin with silver kid stripping, 16.75. Black, brown or blue gaberdine with patent leather, 14.75. Gold and silver kid together, 17.75

FRENCH BOOTERY

588 MADISON AVE., N. Y.

McGibbon



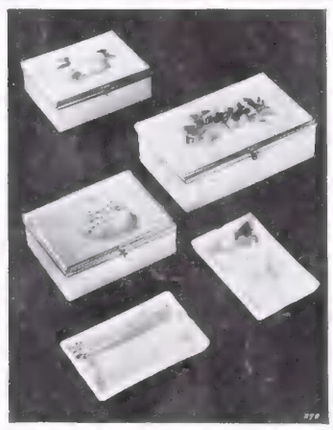
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$9.50 dozen

Price includes initial to match border

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In Blue, Green, or Red	$17.00
In Gold or Silver	$18.00

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Express Collect

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485 MADISON AVE., NEW YORK

Deadline October 15!

EIGHTH ANNUAL

SMALL HOUSE COMPETITION

CONDUCTED BY HOUSE BEAUTIFUL

The submission of material in the Small House Competition will be taken as an acceptance of the conditions as set forth below. The competition closes October 15, 1935.

This competition, the eighth to be conducted by House Beautiful, calls for photographs and plans as specified in the accompanying conditions of houses built recently in the United States and not published in a national magazine (architectural magazines excepted). In addition there is a special class for remodeled houses.

Prize-winning and Honorable Mention houses will be published in this magazine beginning with the January, 1936, issue, and as in previous years, an exhibition of photographs and plans of fifty houses, both new and remodeled, will be featured prominently in the larger cities during 1936.

The houses will be judged and prizes awarded in three classes as follows:

CLASS I

For new houses only, of 8 rooms and under:

1st Prize $500
2nd Prize $300

CLASS II

For new houses only, of 9–12 rooms:

1st Prize $500
2nd Prize $300

CLASS III

For remodeled houses of not more than 12 rooms:

Special Prize $300

In addition to these Prizes an Honorarium of $50 will be paid for each house (with the exception of the prize houses) accepted for publication in HOUSE BEAUTIFUL. This applies to both the new houses and the remodeled houses.

These will be judged by a jury of five, containing three members of the American Institute of Architects; Arthur H. Samuels, editor of House Beautiful; and Ethel B. Power, who will conduct the competition.

The new houses will be judged on the following principal points:

1. **Excellence of design**
2. **Economy in space and convenience and plan**
3. **Adaptation to lot and orientation**
4. **Skill in use of materials**

The remodeled houses will be judged on the following points:

1. **Excellence of design**
2. **Skill and economy in adapting space to new demands and in solving special problems.**

GENERAL CONDITIONS

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. The house submitted may be of any style and of any material.

3. It may be of one, two or three stories, and may contain, as noted above, up to twelve rooms. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and inclosed porches will not be counted as rooms.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back of each mount, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope, containing a plain card, 3″ x 5″ in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to be exhibited should be plainly marked on the back of the mount, "Not for Exhibition." Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in one or two lines and nicely lettered, the inscription, "Submitted in the Contest Held by House Beautiful." In the upper right hand corner shall be left space for a card 3″ x 5″ which will display the architect's name if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. To insure better reproductions, glossy prints of those photographs to be published in House Beautiful will be requested from the architects. (Additional views in readiness are desirable.) It will be considered that the prizes or the honorarium of $50, which will be allowed for other than the prize houses that are published, will cover the expense of these prints.

8. All entries should be carefully packed with stiff board for protection, and shipped express prepaid to the House Competition Editor, House Beautiful, 572 Madison Avenue, New York. The competition closes Tuesday, October 15, 1935.

SPECIAL CONDITIONS FOR NEW HOUSES

There must be presented:

a. Three photographs of the house:
 1. General view of the front
 2. Exterior detail
 3. Interior detail

Two photographs are to be at least 8″ x 10″ and the third at least 14″ x 18″, all preferably in soft buff finish. The large picture should b of the general view or exterior detail.

b. First floor plan on plot plan; second flo plan; drawn in ink at any convenient scale, ar pochéd, with rooms plainly labeled and dime sioned and orientation indicated.

c. Legend giving the following information
 1. Name of owner (not obligatory)
 2. Location of house
 3. Composition of family
 4. Special problems considered
 5. Short description of interior shown, i cluding furnishings
 6. Approximate cost, either total or p cubic foot (not obligatory but desirabl
 7. Type of construction
 8. Material and color of outside walls, ro trim, door and blinds
 9. Name of product or manufacturer both of following:
 Floors, windows, insulation
 Plumbing system (pipes and fixture
 Heating system (boiler, hot wa heater, air conditioning)
 Miscellaneous equipment (refrigerat ventilators, range, kitchen cabine hardware, etc.)

d. Photographs, plans and legend must be mounted on one piece of beaver board, or similar heavy mount, 30″ x 40″ in size, pref ably of light buff or cream color.

e. Set of blue prints showing the four ele tions of the house. These should be folded a placed in an envelope pasted to the back of t mount. They must not give name of archite

SPECIAL CONDITIONS FOR REMODELED HOUSES

a. Photograph of house before remodeling.

b. First and second-floor plans of house bef remodeling.

c. Two photographs of house after remodeli including one general view.

d. First floor plan on plot plan and seco floor plan of house after remodeling.

e. Legend giving the same information as quested for new houses, substituting descript of original house for description of interior.

f. The floor plans may be drawn at any c venient scale and should be pochéd. The roo should be plainly labeled and dimensioned. T photograph of the house before remodeling m be of any size. The two photographs of house after remodeling should not be smal than 8″ x 10″ in size, and it is suggested t one of these be enlarged to a size that will conveniently onto the mount. These pho graphs, plans and legend must all be moun on one piece of beaver board, or a similar be mount, 30″ x 40″ in size and preferably of li buff or cream color.

g. Set of blue prints showing the four ele tions of the remodeled house, also of the ho before remodeling (if available). These sho be folded and placed in an envelope paste the back of the mount. These blue pri must not contain the name of the architect.

Additional copies of this announcement may be had upon application to the address given below.

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rs are alone in the bathroom. Good forbid unfavorable comment, but —and judge—everything. You w it is yourself when you visit ms away from home. Nothing is sturbing than a worn, cracked, oilet seat. It may be clean, but it always *looks* dirty—a continual reproach.

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Kenwood all-wool Blankets and Throws

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The PLAZA New York

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on goin' to TOWN

Where were you on national moving day? Still rushing frantically from door to door and floor to floor, hair flying and temper shortened, looking for a doorstep to perch on? Wondering why in the name of the Wigwam Makers of America it should be so hard to find a place to live?

The bitter truth is that there are not quite enough of the "just right" apartments to go around. But if you know where to start your search . . . where to concentrate your efforts—the horrors of viewing hundreds of utterly unsuitable apartments will be eliminated.

That is why HOUSE BEAUTIFUL has made a special effort this fall to present a selective listing of modern apartments which are guaranteed to please its readers. You, of course, must choose your location, but within the territory you select, you will find the apartment hotels advertised in this issue can produce the exposures, the number of rooms, the conveniences which you desire.

Furthermore, if you find you won't have time to examine these apartments at first hand, but know exactly what you want, why not let us help you by recommending some particular apartment for you to see? We know these properties pretty well and can save you even further time and trouble if you care to put your problem in our hands.

A postcard will do—addressed to the

Real Estate Department

HOUSE BEAUTIFUL

[illegible] MADISON AVENUE, NEW YORK

AT HOME IN

Apartment Scene



EMELIE DANIELSON

THIS New York apartment living room shows a temperate and effective use of modern elements. Its two principal color areas, the walls and carpet, are respectively oyster white and raisin. The mantel is lacquered yellow and trimmed with chromium, and above the fireplace opening is stretched a mirror panel, its top coming just below the shelf of the mantel leaving a yellow band. Frosted glass with a narrow light trough set in it runs along the top of the mantel, lighting a crayon drawing in golden browns framed in silver. The large upholstered chair is covered with a golden brown material welted in the oyster white of the walls. The curtains are heavy blocked linen. A glass-topped coffee table and white fur rug complete the picture.



ANOTHER view of the same room. The linen curtains are in magenta, violet and cream. The chair is covered in white and gray. The table is lacquered yellow to match the mantel and the benches are lacquered black and silver with tops of yellow leather. A circular mirror gives depth to this wall. Ruth M. Johnson decorated the room.

MANHATTAN

Two Dressing Rooms



EMELIE DANIELSON

DELTOX rugs in a dressing room and bath. The former, blue and white, has a Delweave chenille rug. The latter, black and peach, a Deltuft rug. Wall coverings are by Salubra. Draperies are Desley Fabrics. The leather upholstered armchair is by Heywood-Wakefield. The decoration of these two rooms is by Anne Fontaine.



TO BALANCE a window, Joseph Mullen draped an alcove in Mrs. John Wharton's powder-blue bedroom with the white voile of the curtains edged with a deep blue ball fringe. The rug, too, is deep blue. A console dressing table has a silver leaf top and there is silver on its little pickled pine bench. The cabinet is lacquered red.

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ngers—are of more recent develop-
t, while meetings for the retrievers
comparative innovations in this coun-
For those unlearned in the techni-
ies of field trial sport the events for
iels and retrievers undoubtedly
prove the more interesting, includ-
most of the elements of a day's
ing with a trained dog. All the work
nder the immediate observation of
spectators. The contestants (put
n in braces) hunt and flush their
e; drop to the shots of the guns
then retrieve the birds, both on
and from the water. Through the
petitions for puppies, novices and
ge dogs may be traced the develop-
of intelligence, the natural hunt-
nstinct and the results of long and
ful training. All of this is certain
e a revelation to the uninitiated.
over, anyone interested is wel-
d at these events.

S. It is interesting to follow the
situdes of various breeds. Few have
more up and downs than the pug.
umably originating in China, the
d crossed to Japan, was introduced into Europe and enjoyed wide popularity as long ago as the seventeenth century. But it gave way to the Italian greyhound and the King Charles spaniel as the lady's pet in England. There was a revival in the Victorian era, followed by another decline, and now the lovable little fellow is enjoying another vogue on both sides of the Atlantic. The pug is clean, trim and smart and a delightful companion in the home or in the field.

NEW BREEDS. Britain, home of the terrier, has given us most of our popular terrier breeds of today. Wales first contributed the Welsh terrier, which has gained an increasing circle of admirers on this side. He is a game and hardy sportsman and a real hunter in the field. Only recently we have welcomed the Welsh corgi. This is another tough, rough-and-ready little fellow that has interested so many fanciers on this side that they have formed the Welsh Corgi Club of America to look after his interests in his adopted land. Two definite types, the Cardiganshire and the Pembrokeshire, are now recognized, each

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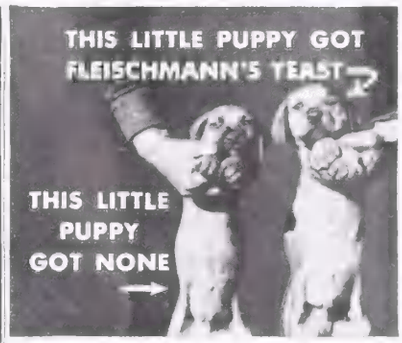
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R. W. TAUSKEY

Edgerstoune Rastus, the famous West Highland white terrier. From the Edgerstoune Kennels of Mrs. John D. Winant of Concord, N. H.

with its own standard. It is generally believed that the old type of Cardiganshire Welsh corgi was the original of the breed, an offshoot of the dachshund family. It was introduced into Wales by the early Celtic invaders and is claimed to be the original British dog. He is known by different names in his native land, sometimes being called the Ci-Llather (the yard-long dog), his measurement, roughly, being a yard from nose to tip of tail. The corgi is low to the ground—twelve inches at the shoulder—and weighs 18 to 25 pounds. He has a head foxy in shape and appearance, his coat being short or medium and of a hard texture. Any color except white is permissible, preference being given to red, brindle or black and tan. He is a bright-eyed, alert dog, his foxy appearance being especially emphasized. While the Cardiganshire has a moderately long tail, the Pembrokeshire has a short one. Fundamentally there is not a great difference in the types. Corgis were first shown in Wales in 1925; but the breed was not active until a couple of years ago. Last year the Kennel Club in England gave separate classifications to the two types and this has been adopted by the American Kennel Club. There have been numerous importations of both this year and the breed is making a steady advance on either side of the Atlantic. The accompanying photograph of Robinscroft Brigand shows one of the most typical of the Cardiganshires.

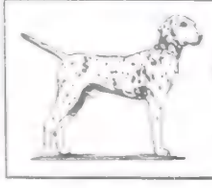
WEST HIGHLANDS. While the West Highland white terrier has not gained the wide popularity in America of some of the other terrier breeds, it has been making steady progress through the efforts of earnest and enthusiastic breeders. Among these is Mrs. John G. Winant, whose Edgerstoune Kennels are in Concord, N. H. We picture this month her noted dog, Champion Edgerstoune Rastus, a typical specimen. He has had a brilliant show career, all the more creditable since he is home-bred. He was born September 29, 1932, and is by Champion Ray of Rushmore-Champion Clint Casserole. Among many other triumphs he was best of breed at Westminister and The Morris and Essex, both in 1934 and 1935.



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TRAINING. In a crisis it is most important that the response of the dog to commands be immediate. Situations arise unexpectedly in these days of speed, and the safety of both dog and owner may depend on instant obedience. The average owner in the city has not the time nor the opportunities for intensive training of the household pet. If full companionship training is desired the work might well be delegated to a professional. There is a great deal of satisfaction to be gained by the amateur, however, in developing his charge through successive stages, and one takes justifiable pride in appearing in public accompanied by an animal under complete control and responding quickly and happily to word or gesture. The look of devotion and anticipation in the eyes of a dog in intimate and affectionate accord with its master is the highest reward one can ask for the long hours of patient work with the pupil. A dog's brain develops, as does his body, through exercise. The more he is taught the easier it becomes for him to learn his lessons. When the pupil comes at once to word or whistle, walks at heel on the leash or free, the rest of his training is more simple. The next step is to sit and remain sitting. Place the dog on the leash and walk with the leash held short in the right hand. Stop and command "sit." At the word, place the left hand on the dog's rump and press down lightly, at the same time pulling his head back with the leash. Both pressures combine to make sitting the easiest thing he can do. Praise him when he complies readily, continue the walk and repeat several times during the first lesson. After this is thoroughly learned it is not a long step to remain sitting. In this lesson take the leash in the left hand and walk. Give the command to sit. Holding the leash lightly, step a few paces, raising the hand and commanding "stay." When the pupil has connected the command with the idea that he is to remain sitting, drop the leash quietly and walk short distances in different directions, repeating the command with raised hand. In police training the dog learns to remain sitting while the trainer leaves the room, or goes out of sight for an indefinite period. An owner cannot help feeling proud when he makes a call, goes into postoffice or shop, to have his companion sit unobtrusively, though expectantly, while the master chats or does his errands.

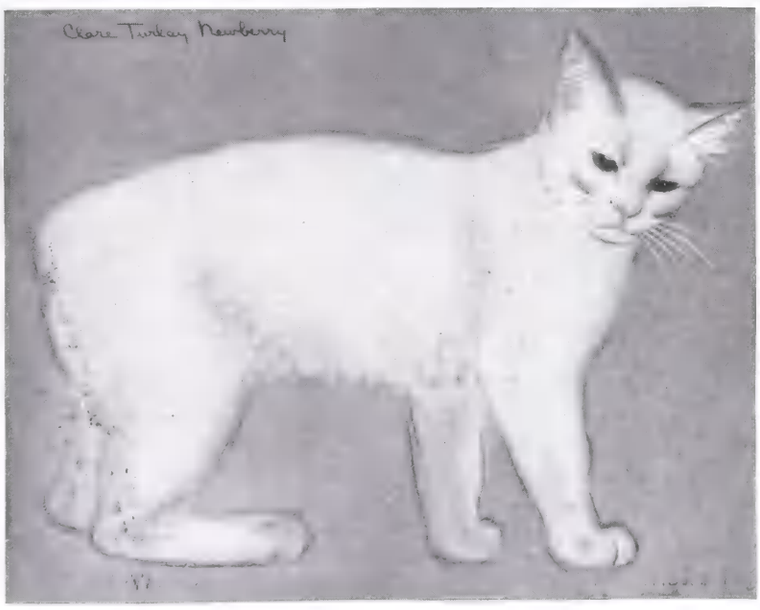
SHOWS. The outdoor season has only a short time to run. It was not so long ago that bench show activities practically ended with the last of the open-air exhibitions. Now, however, there is an almost continuous round during the winter, save during the December holidays. There has been no diminution of the progress that has characterized the last two years and when the figures for the year are tabulated it will be found that there have been more shows, more dogs on the benches and greater attendance than in any previous year. Registrations of pure-bred dogs have increased to the point where they will make a new record, and while prices have not reached their pre-depression level, breeders are, on the whole, much more optimistic.

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THE MANX CAT (native to the Isle of Man) differs from all other breeds in shape of body, texture of fur, tone of voice and manner of walking. The good specimen should be entirely tail-less, with a little hollow at the base of the spine. Most important are roundness of rump, shortness of back; and great length of hind legs, giving the cat the loping gait of a rabbit. Important, too, is the double coat, but its color is not important.—CONSUELO L. HANNA.

oming CAT shows

OCTOBER–NOVEMBER

ctober 4-5—Danbury Agricultural Society, Danbury, Conn.

ovember 2-3—Forest City Cat Fanciers Club, Cleveland Ohio
Mrs. Karl Hoen, Judge

ovember 9-10—Virginia Cat Society, Alexandria, Va.
Mrs. M. B. Warfel, Judge

ovember 9-10—American Tabby and Tortie Club, Alexandria, Va. (Specialty Show)
Miss Dorothy Hunt, Judge

ovember 9-10—Domestic Short Hair and Manx Society, Alexandria, Va. (Specialty Show)
Miss Helen Koehne, Judge

ovember 9-10—Blue Cat Society of America, Alexandria, Va. (Specialty Show)
Miss Dorothy Hunt, Judge

ovember 16-17—Jackson Persian Society, Jackson, Mich.

ovember 16-17—The Cleveland Persian Society, Cleveland, Ohio

ovember 23-24—Buckeye Persian Society, Toledo, Ohio
Mrs. M. B. Warfel, Judge

ovember 23-24—Westchester Cat Club, White Plains, N. Y.

ovember 30-December 1—Ohio State Persian Club, Columbus, Ohio

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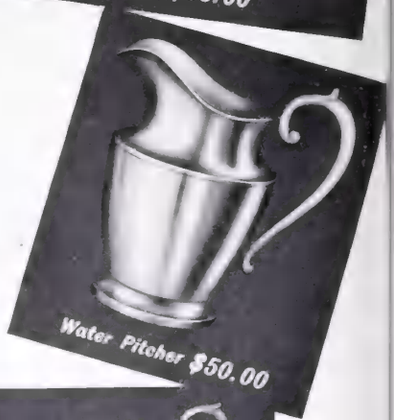
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ARTHUR H. SAMUELS
Editor

STEWART BEACH
Associate Editor

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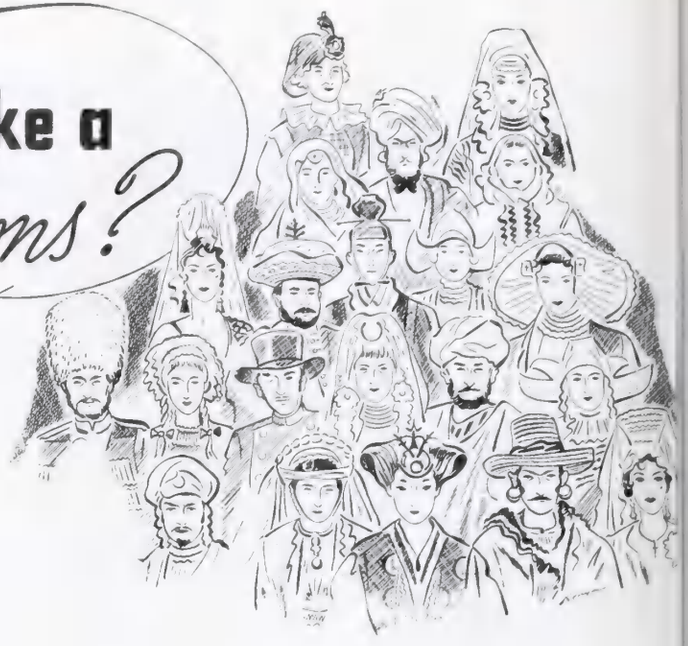
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Does your silver look like a *hodge-podge of Nations?*



How often have you sat at an otherwise perfectly appointed table and noticed the silverware, varied as the costumes of a hodge-podge of nations? There, competing for your attention, were patterns of various sorts—plain and ornate—heavy and light weight—differing widely in design. There, side by side, were pieces of sterling and of silverplate.

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* BUTTERCUP, returned to the list of active Gorham patterns by popular demand. Brides of yesterday selected millions of dollars worth of this pattern.

We have a gift for owners of Gorham Sterling (2-10)

The Gorham Company, Providence, Rhode Island, will send an attractive sterling gift to owners of any Gorham Sterling flat-ware pattern, bought between 1831 and 1931, if the owners will send us the answers to the following questions, on or before November 1, 1935.

1—What is the name of the Gorham pattern you own?
2—What pieces of it do you own? (This coupon must be attached to your list)
3—When was it bought? received as a gift? inherited?
4—What is your present jeweler's name?

Your Name *and Address*

Address Coupon to Dept. 5



S E R E N I T Y

As October rolls over the edge of the calendar, it is HOUSE BEAUTIFUL'S annual custom to raise its pointer and exhort you to do this and this about decoration. But this year we find ourselves incapable of so staccato a frame of mind. Perhaps we're growing old, but we find ourselves moving in a slower tempo, though autumn is as electric as ever. When twilight falls, we turn sentimental. We draw the curtains. We light a fire. We make tea. We sit beside our hearth watching the flames echoed in the clear silver of tea things and we muse over our tea.

It's the eighteenth century furniture that's done it. That and the rich and subtle fabrics. And linens such as haven't been seen in years and lovely laces and deep piled rugs. Decoration never comes to a standstill, but now and again it settles to a stately pace. This is one of those times, a year when dignity reasserts itself. Because we want stability in all things. Because we don't want war or turmoil. Because we do want to preserve in our homes and in our lives a modicum of repose and a strain of that dignity from which, of late, we have strayed far. We want China tea, now, for a while, not Martinis. We want peace and a gentle routine. We want lives in which births and marriages are great and solemn events, not casual excitements.

The pages which follow are given over to things which we have chosen because we believe them lovely and elegant. They are things in scale with the life of the tea-drinker, egg-shell thin china, laces, linens and rooms which demand them. All that you find here is for people who believe, as we do, that what we need at this juncture is poise and charm.





first Impressions

ew approach to the decoration of nurseries



ILONKA KARASZ is an artist. She is also the mother of a small daughter. These two facts, curiously enough, account for the fact that today at Saks-Fifth Avenue you may see six of the most enchanting nurseries ever built. For Karasz, impelled by her interest in her own child, has been thinking about children's rooms for some time now and so designed these.

Her artistic flights are built on the sound day-to-day knowledge gained in watching a little girl grow up, seeing what she needed, what she wanted and what was irrelevant to her career. The colors are gay as you please, but all the floors are linoleum and the charming wall papers are washable, too. Curtains can go right into the tub. Even the screens are canvas and can be wiped with water.

On the opposite page is Ilonka Karasz's own painting, made for HOUSE BEAUTIFUL, of the little girl's room. The fairy tale bed is draped with fine net and at each of its crowning corners an angel kneels on guard. The furniture in this room was custom-made by Amodec. You may order it, of course, from Saks-Fifth Avenue. The wall covering with silver stars is Salubra's; the quilted material at the windows and on the small chairs is a Lehman-Connor glazed chintz. Frances T. Miller made the rope hooked rug.

At the head of this article, upper left, is one wall of the maple room for a boy (maple because it is manly, sturdy). Karasz uses white paper dotted blue, blue paper dotted white. The blue paper is cut to look like a curtain, looped back by vast bows of tangerine paper. On the white ground hang English prints. The lights are bright red carriage lamps. The furniture which Karasz designed and Amodec made is modern in type, vastly practical. But the crib which you see is an old-fashioned one. The chest-on-chest glimpsed at



THE FOUR NURSERIES ARE DESCRIBED IN THE TEXT

the left need not all be bought at once. You can add the second one as you need more room. A vital point which both this and the chest in the baby's room make is that they start by standing on tallish legs for the convenience of the mother or nurse. As the child begins to take care of its own things, the legs can be broken down so the chest is low. As the child grows bigger, they are built up again, step by step.

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

THE large photograph is of a girl's room with soft yellow walls, a window embrasure lined in tender green. Karasz has painted a panel of gentle animals in a little wood which is fastened with strips of molding back of Amodec's white mahogany dresser and desk. On a little cabinet for shoes, socks, gloves, etcetera, stands a ceramic figure by Berzsi. On a crisp leaf brown linoleum floor lies a white reversible rug by Schumacher.

In the nursery for a brand new baby at the foot of the page, Karasz has pink walls, banded in deep raspberry, the chest is pink, pink satin ribbon bands the creamy French net flounces on the bassinet. The floor is tiled cream linoleum. Flanking the crib are screens which hide the bathtub and such matters.





SPREKELIA FORMO



EREMURUS HIMALAICUS



EUCHARIS



ORNITHOGALUM ARABICUM

HERMAN S. CUTHBERT

FRITILLARIA IMPERIALIS



FOREIGN bulbs

by MARIAN CUTHBERT WALKER

Progress note: new names to learn—new types tested and ready for gardeners to try

WITH no trepidation at all we order our Freesias, Cannas and Tuberoses and plant them with pleasant conviction that they will ive. Yet years ago all these were morous, unknown beauties whose cul- e was a matter of great adventure. In os, across turbulent oceans, or on the ient backs of mule teams, they once e transported from foreign countries the experimental observation of hor- lturists. Even now this persistent work continuing, so that every season one ls a new treasure or two in the bulb alogues, or becomes cognizant at of a name or form which one hur- ly passed by in other years. Garden- who sigh over long unfamiliar names find that learning them is not such a eless task after all. It just seems that because of their strangeness. Who there now who cannot pronounce lphinium" without stumbling?

ike the Latin student whose labo- s triumph over fundamentals now mits him to take on French, Spanish talian, so the practical gardener can ance into this field of interesting t material with but small concern. ost all of these bulbs belong to the , Amaryllis or Iris families, and re- ble their family in their behavior. asionally, however, some individual- does flare up in quite a foreign man- —just to prove he is an exotic ture.

NCE the United States plant quar- antine became effective, many of e bulbs are grown in California and e adjust themselves to our climatic ditions. Some, because of the long on required for maturity, are not ed for Eastern gardens, and very few tempered to withstand rigorous win- . These few valiant ones have origi- d from colder areas and are sturdy gh to winter outside, like the hardy ch bulbs, and will bloom in spring early summer. In spite of the differ- e in the time of blooming between country and the other side of the ld from which they came, many of e bulbs have learned to bloom in mer here. Then, too, those which e surprisingly bloom only in the l season in their native surroundings respond to a cool growing tem- ature here. Because of this they are cially treasured by the gardener who s not possess a greenhouse but who a sunny room with a temperature ge between fifty-five and sixty degrees.

It is in the summer garden, however, that these bulbs are available for all. It is true that the experienced gardener can now stare intrepidly at the boastful mention of Galtonias, Zephyranthes and Cooperias, for has he not already known intimately their fragrance and beauty? Like the Gladiolus, these natives of South Africa and South America are being more frequently used in summer borders.

Yet who knows the *Chlidanthus fragrans* —that first bulb to be thrust into the ground in spring? As soon as frost crystals cease forming, it is planted very shallow, in well-drained, loamy soil and in full sun. This capricious yellow-flowering amaryllid from Argentina swings single tiny yellow blossoms that are tantalizingly fragrant with a blend of familiar sweetness. Its blooming is in late May, as the last (*Continued on page* 115)



LEUCOCORYNE

ACIDANTHERA BICOLOR





AMBIDEXTROUS: BOTH FOYER AND SUPPER ROOM

COMPACT

BURLINGAME PUBLIC LIBRARY
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NORMAN W. CARY



ON THE site of the house where General Grant died, Mrs. Henry Templeton Smith has a small modern apartment decorated for her by Joseph Mullen. It has no dining room, so the foyer is one, dedicated to after-theatre suppers. A chartreuse and gray border runs round gray walls. The floor is black, the table silver leaf with gunmetal mirror top. The living room above is gray, too, and sulphur yellow. At the window, between bird cages, is a small desk—all the furniture is scaled down—set with lamps in which float flowers. Mr. Mullen made the bedroom, left, into a library also, the pickled pine bookcase embellished with silver leaf and bois de rose paint. Books are covered in washable paper, bois de rose and China blue. Walls are bois de rose. The coverlet and window seat are beige satin.

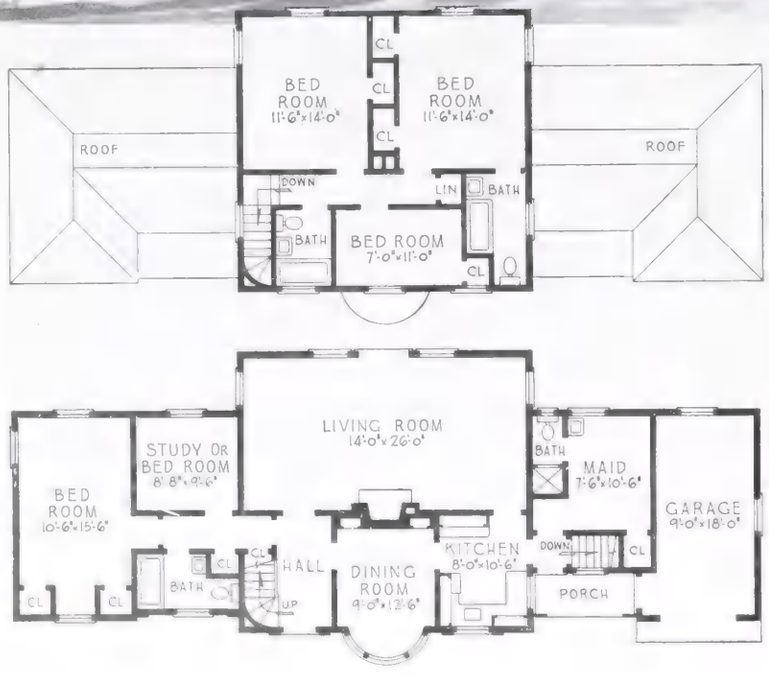
nd CLASSIC

CITY APARTMENT

HOW TO COUNT

If you spend the same amount of money





A simple exterior and somewhat formal plan characterize the house designed by William and Geoffrey Platt of New York. Wood construction with exterior walls of wood siding

Comparing the Space

In the apartment		In the house	
Living room	14'x20'	Living room	14'x2
Dining room	10'x12'	Dining room	9'x12'6
Kitchen	8'x10'	Kitchen	8'x10'6
2 bedrooms	11'x13'	5 master bedrooms; 1 maid'	
1 bath; hall; closets		room; 3 baths; hall; closet	
The rent is	$100	Monthly charges	$11
Plus garage rent	12	Garage is included	0
Total	$112	Total	$11

The Cost Figured on a Monthly Basis

Construction (26,000 cubic feet @ 33¢)	$8,580.0
Architect's fee; extras	920.0
Cost of lot	2,000.0
Total	$11,500.0
20% of the total available in cash	2,300.0
80% in a 20-year mortgage guaranteed by the Federal Housing Administration	9,200.0
Carrying charges per month Includes amortization, service charge, insurance of loan, taxes, fire insurance. Estimated at $10 a month per $1,000	92.0
Heat (estimated)	11.
Water (estimated)	3.
Loss of interest on $2,300 capital at 3%	5.
Total monthly cost	$112.

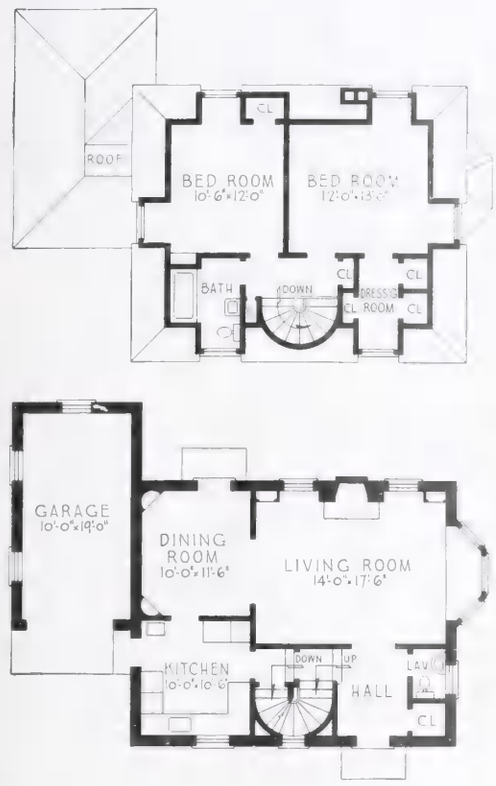
HOW much house could you have for the same re that you are now paying for an apartment? Ho much would it cost you in terms of carryi charges to build a house that would give the same a commodations that you now have in your apartment One of these questions the young apartment dweller apt to put to himself sooner or later. If he is faced with growing family and wants larger quarters he will a himself the first. If he requires no more living spa but has a longing to escape the noise and dirt of t city he will ask himself the second. Realizing that the are an increasing number of people today lookin with more courage toward home ownership, both l cause of the realistic encouragement given by t Federal Housing Administration and because of t general stimulation of renewed building activit HOUSE BEAUTIFUL asked two architects to answer th two questions by designing a house to meet each hyp thetical case.

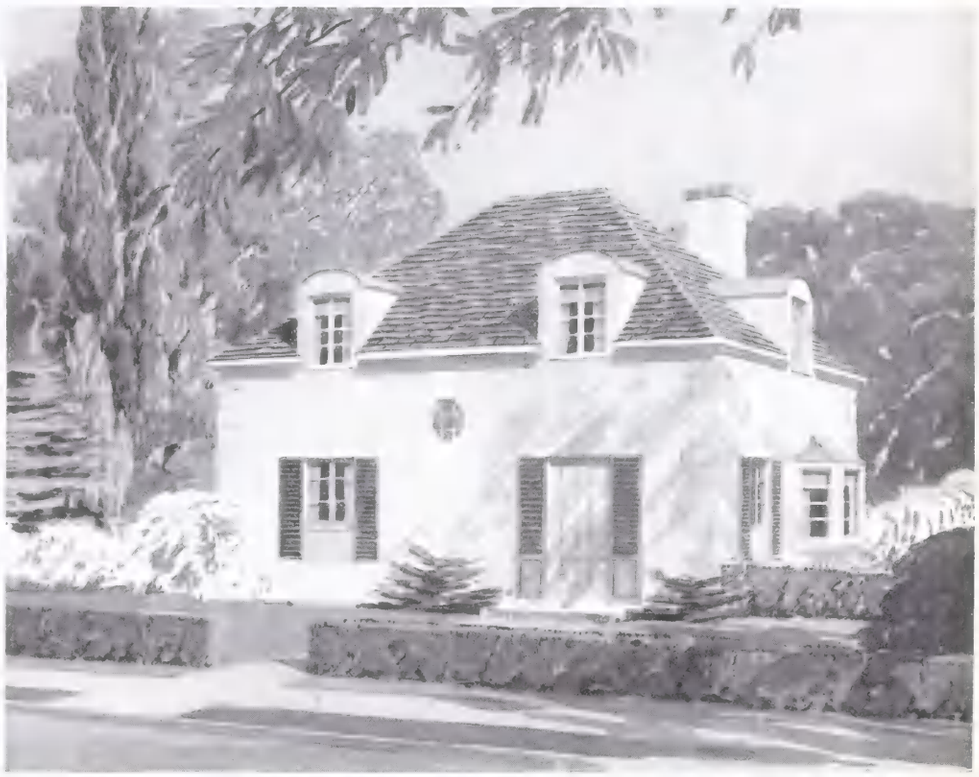
The house on this page answers the first questi It demonstrates, as the tables above graphically sho that for the $112 being paid for the rent of an apa ment including living room, dining room, kitchen, t bedrooms and one bath, and for garage space, th can be obtained, translated into house, a living roo dining room, kitchen, five master bedrooms, one mai room, three baths and an attached garage. Moreov

to COUNTRY HOUSE

THE COST

If you want the same amount of space





Cottagelike yet rather formal, this house by Wendell R. Holt would fit any community. Wood frame construction; walls of stucco, brick veneer or matched boards are used. It has the same space as the apartment

this house will in twenty years be possessed, mortgage-free, by the owner. The gain therefore in this Case I is greater space and an investment not only in tangible real estate but in the intangible assets of greater freedom, more sunlight, purer air and quiet. In addition there is always the possibility that you may pay off the mortgage before its twenty-year time limit and thereby reduce drastically your carrying charges.

The house on this page answers the second question. It shows, according to the tables at the right, how the same space that was contained in the apartment can be obtained for a sum, in the terms of carrying charges, that is $26.38 less than the $112 paid for the rent of the apartment and garage space. The gains obviously in Case II are identical with those in Case I.

The figure of $100 a month for apartment rent plus $12 for garage has been taken because it is typical. Obviously the tables shown may be utilized to work out the probable costs of a move to either a larger or a smaller house. The cost of the lot is a variable in every case—more in metropolitan areas, less in smaller cities.

These figures have been worked out according to reasonable costs. The items included in the carrying charges are complete. The only other expenses that might have to be faced, although not necessarily so, in making the change from an apartment to a house, are extra service and transportation.

How the Cost Is Figured

Construction (20,800 cubic feet @ 33¢)	$6,864.00
Architect's fee and extras	680.00
Cost of lot	1,000.00
Total	$8,544.00
20% of the total available in cash	1,708.80
80% in a 20-year mortgage guaranteed by the Federal Housing Administration	6,835.20
Carrying charges comparable to rent (10% per $1,000 per month)	68.35
Heat (estimated)	10.00
Water (estimated)	3.00
Loss of interest on $1,660 at 3%	4.27
Total monthly cost	$85.62
Rent of apartment and garage	112.00
Monthly carrying charges of house including garage	85.62
Monthly saving	$26.38



IN THE GRAND MANNER

Tea, and the drinking of tea, remains one of the most gracious and leisurely matters of modern life. Such plated silver as you see here lends to it that air which it should have. Upper left, Oneida Community's Georgian, reminiscent of a London drawing room at twilight. Below, right, from the Wilcox Division of International, a stately urn shape, delicately bordered, called Marie Louise. Below and left, R. Wallace's Ultra, modern and distinguished. At the bottom, Gorham's Marlborough might well be an heirloom. Antique china cups come from the English Antique Shop

If I were

A BRIDE THIS FALL

I'D HAVE a floor plan of my house or apartment in my hand before I'd buy a stick of furniture. All my larger pieces, living room couch, dining room table, bedroom beds, I'd buy to fit special spots. Then I'd be sure I got a well-scaled series of rooms—one I knew in advance *could* be made charming. This is the way decorators work. I don't need to be a decorator to plan a room but I'd like to have a decorator's advice because actually I don't know enough about such things yet to be sure I'd be satisfied with my rooms after I'd got them finished.

At the same time I bought my furniture I'd order a furniture kit. These contain everything I'd need to keep my furniture finishes fine and glowing. Having furniture refinished is staggeringly expensive and can be staved off by care on my part.

I wouldn't buy a single picture till after I'd moved in. Then I'd buy according to what my rooms needed. I'd buy them because I loved them and because my rooms demanded them for color and to fill bare stretches of wall.

I'd set apart some of my linen trousseau money to buy laces. Because lace is luxurious and grand and in the nature of an heirloom. And, secondarily, because we've had so many cheap Oriental laces that there is danger of the great European lacemakers just fading off the earth, leaving it a barer place.

I'd have all-over carpets in my living room and my dining room and my hall, chosen for their fine texture and their colors. I'd have them in my bedrooms, too, if I could afford them, because then there are never cold spots to cross on winter mornings. I'd add exquisite scatter rugs, as I could, later on, either those woolly modern ones with designs clipped into them, or Orientals.

I'D BUY masses of wood and terra cotta accessories. Not just because they're so fashionable now, but also because they add depth and assurance to any room. Because they can be made to last a lifetime without ever becoming tiresome. Because their colorings would give richness to any rooms I might live in, ever.

I'd buy the best quality kitchenware I could find, even though it costs more. Because then I wouldn't have to be replacing it. And I'd have all the electric appliances I could muster to make my housekeeping as effortless as possible.

I'd be sure that all the fabrics possible I used through the house were proof against the ravages of sun or the laundry tub, so I could keep my house looking shining new.

I'd have washable wall coverings wherever the wear and tear promised to be hard. For the same reasons that I'd have washable fabrics.

If I wanted to, I'd take two months to choosing my silver, to make sure I really had the pattern I loved best. Once I'd decided, I'd buy enough for any amount of entertaining I was likely to do. Because silver keeps. And mellows as you keep it.

I'd keep my silver in a tarnish-proof chest.

I'd buy my bath towels in sets with mats and washcloths to match, chosen to go with the fresh, clear colors of my bathroom walls.

I'd have one monogram designed just for me by the shop that sold me my linen and I'd repeat it again and again through my house. I'd even have my seamstress cut it out and appliqué it on the clothing bags in my closets.

I'd start growing flowers on my window sills the day I moved in and I'd have vases for cut flowers of every size and description. I'd train my husband to bring me flowers and I'd put one rose in a bud vase on each breakfast tray. I'd bring autumn branches in from the country and set them in tall vases all over the house. In the winter I'd have fir branches because they're so green and smell so good. In the spring I'd let the first forsythia blossom indoors by the window where it would look like so much captive sunlight.

I'd do everything in my power to have a fireplace in my bedroom. So that I could go to sleep at night with the gentle glow from the fireplace reflected on the ceiling. And a feeling of warm security would go with the fire.

I'D HAVE some special place in my house or my apartment set aside for me. Where no one would come to bother me without special warrant. I'd have bookcases there, a chaise longue and desk and very favorite things brought out of my childhood, which no one else would stand for. I'd go there for a rest hour every day if I had guests, however much I loved them.

I'd keep bags of lavender in my linen closet and cedar chips in the hall closet where the raincoats hang. I'd have rose sachet in my lingerie drawer. I'd buy a pomander ball, orange and cloves, to hang in my husband's closet. I'd never apologize for the smell of onions cooking in the kitchen, because that is one of the best smells in the world.

I'd have a dining room table with a fine wood surface. And I'd cover it with a cloth only on terribly formal occasions. The rest of the time I'd use mats. I'd make centerpieces of fruits and bright little vegetables.

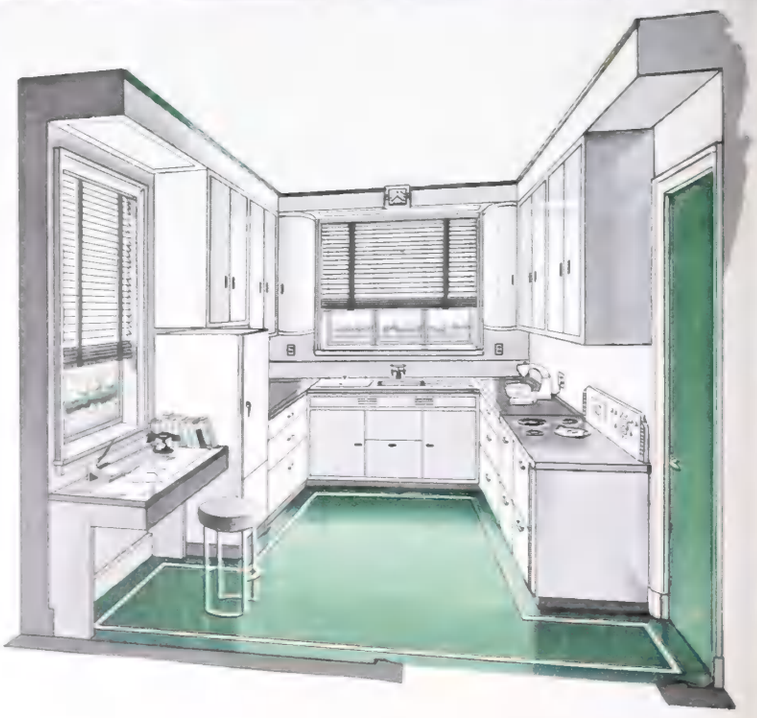
I'd see to it that my salads had a touch of garlic in them and that my coffee was terribly strong. I'd serve wonderful, high-powered cheese often instead of desserts, or maybe savories.

I'd have tea every afternoon at five. Whether there was anyone calling on me or not. Whether I had to brew it myself or not. And I'd burn pine cones in my fire as I drank my tea and ate thin bread and butter and cucumber sandwiches.

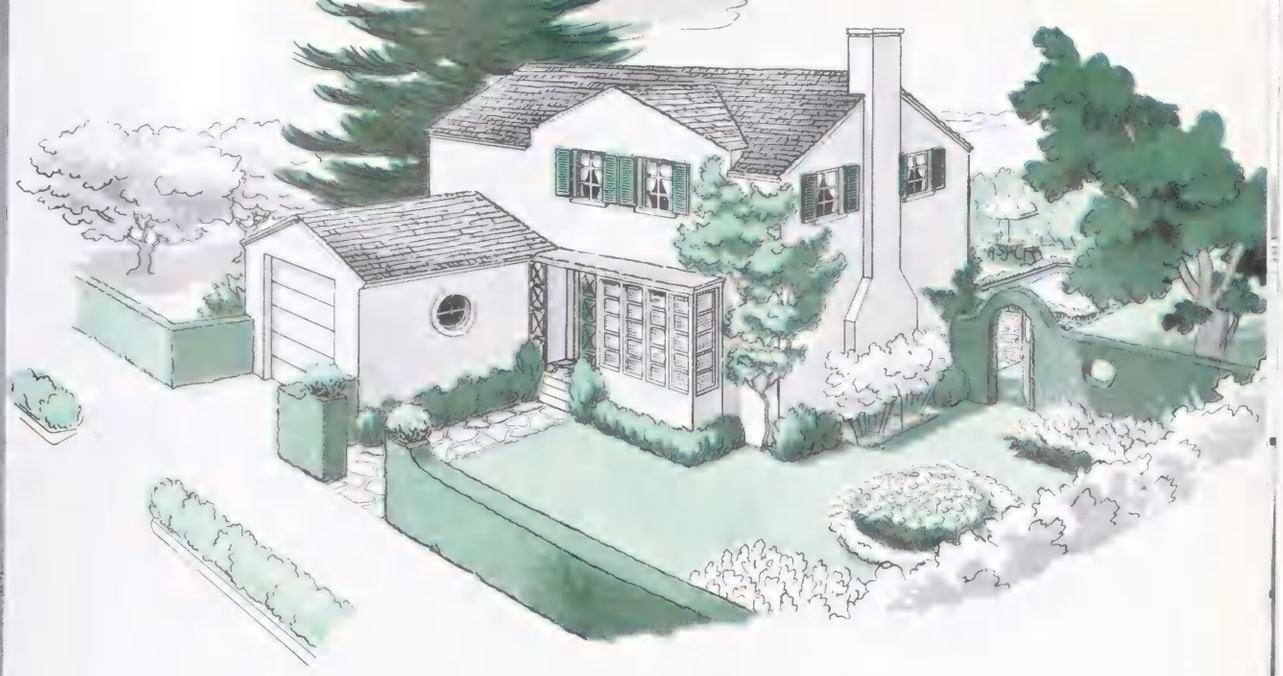
I'd plan a nursery.

Cooperating Manufacturers

Mahogany and overstuffed furniture by Kittinger
A burgundy Deepdale rug by Alexander Smith
Venetian blinds by Columbia Mills
Curtain fabric and upholstery of fireside chairs: Waverly
Sofa upholstery fabric: Johnson and Faulkner
Glass curtains: Quaker Lace
Carved wood mantel: Edwin Jarkson
Lamps: Paul Hanson
Kitchen equipment: General Electric
Working surfaces: Monel Metal
Linoleum: Congoleum-Nairn







The First House Follows Traditional Lines

This house was designed by Amedeo Tione and Georges Galaushes of Detroit for the General Electric Company's architectural competition. It is small, just under 20,000 cubic feet. Plans on page 106 show the arrangement of the rooms and the placement of General Electric equipment as used throughout the house. In the basement there is a large recreation room, a laundry and a workshop for odd jobs

We furnish two houses

TO STIMULATE building and point the new ideas in design and planning the General Electric Company held a sweeping architectural competition at the beginning of this year. More than two thousand architects bent feverishly over their drawing boards devising houses for Mr. and Mrs. Bliss and their children, the modern family which GE chose as model. From the vast number of entries judges selected a group of designs which will be built by contractors all over the country. Some of these houses have already been completed: others are under construction; still others will be finished before autumn is out.

Because these houses will be seen by many readers, HOUSE BEAUTIFUL has partially furnished two of them. Furniture and materials used were selected in wholesale markets (in some instances pieces were specially designed for the rooms). Your local store will order anything pictured here if it is not already in stock. Since it was not possible to show all of the rooms, we have selected the living room and kitchen from each house and the master bedroom from this one.

The competition rules divided the houses into four groups: architects designed specifically for northern or southern conditions. They also planned a smaller house for Mr. and Mrs. Bliss (the model family) at the time (*Continued on page* 105)



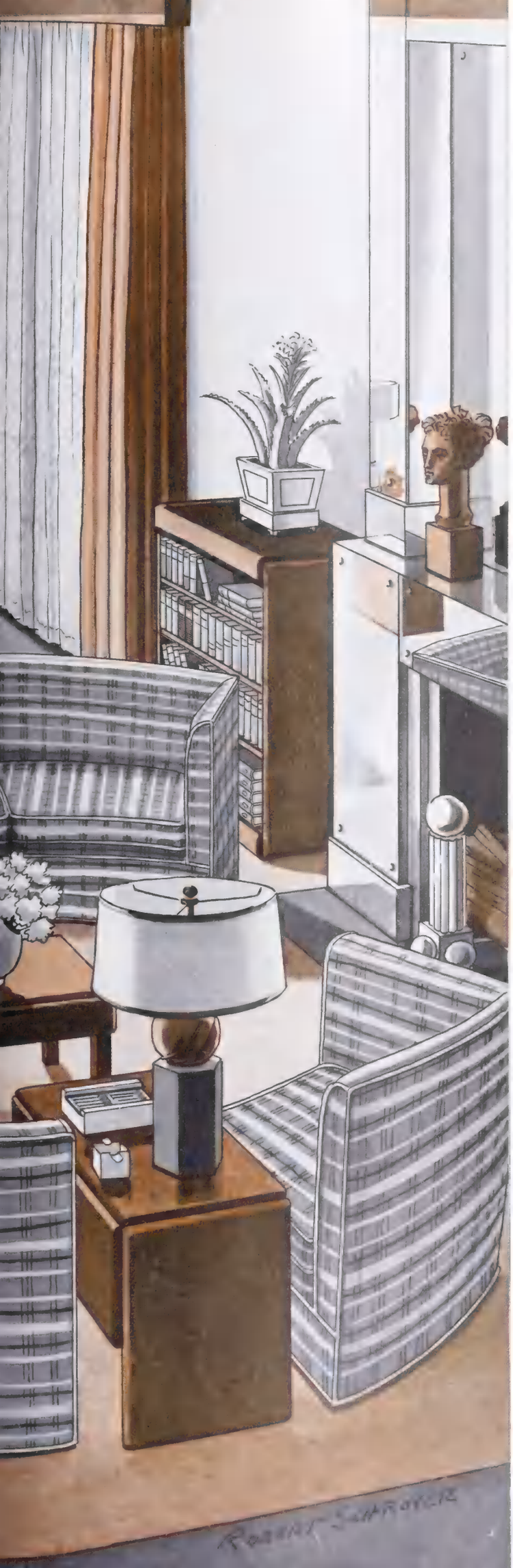


Cooperating Manufacturers

Modern maple furniture: Conant Ball
Overstuffed furniture: Kittinger
Two tone brown carpet: L. C. Chase Seamloc
Glass curtains: Celanese ninon façonné
Draperies: Johnson and Faulkner Sanforized-shrunk linen
Upholstery fabric on fireside chairs: Fincastle Fabric by Louisville Textiles
Upholstery on armchair by desk: Johnson and Faulkner
Lamps: Bradley and Hubbard
Accessories and column: Mary Ryan
Kitchen equipment: General Electric
Venetian blinds: Columbia Mills
Linoleum: Armstrong Cork Products

This house, larger than the other, is planned for climatic conditions in the South. It contains just under 35,000 cubic feet. It should be possible to build it for about $11,000. The architect is John Donald Tuttle of New York





the Second House

BURLINGAME

Modern Inside and Out

IT IS a commonplace to say that modern houses are no longer freaks. But not so long ago as you'd think, if you built modern, the entire neighborhood was prone to picnic on your lot Sunday and spend a happy day gaping. The fact that the eye is now fully acclimated to the modern house was conclusively proved by the number of modern houses which were submitted to General Electric's competition and the number which won awards. Mr. and Mrs. Bliss, the protagonists of the competition, do not feel as though they were plunging into glacial water when they decide to build in the new style. They are modern people. They like modern houses.

This house, besides the obviously sane features of arrangement which you will discover in studying the plans on page 106, makes four points. There is a second sitting room or library which is for use when some of the family has guests and the rest of it wishes privacy. This gives the children a chance to begin entertaining their friends without being under the parental eye. It also means a measure of calm for the family in case the young get boisterous. Secondly, there is a large storage closet connected with the kitchen. This is practically an essential for a house of this size. To make cleaning as easy as possible the third feature provides for slop sinks in closets on both floors. And finally, there is an outside closet for tools, outdoor games or anything else which it is awkward to keep in the house.

The decoration follows the plan as inevitably as the night the day. It, too, (*Continued on page* 105)



ROSE BETTY UPRICHARD

Revolution in Autumn

by MARY DEPUTY LAMSON

THE planting world has gone topsy-turvy: May, June and August may now be recalled in amazing profusion in a fall garden. For so many years gardeners have resigned themselves to struggling Asters and Chrysanthemums surrounded by dead-looking perennials that the first sight of Iris, Phlox, Campanulas, Crocuses, and Daylilies all rioting together in a late September garden may make them rub their eyes and wonder if they or the calendar have gone mad. After the first feeling of disbelief they will appreciate that this is not accident but the result of foresight and knowledge of new horticultural possibilities.

Study of the nursery catalogues and visits to up-to-date gardens and nurseries will enable you to make your September-October garden the source of constant amazed enthusiasm instead of apology. Certain flowers have been associated for so many years with a certain garden season that many are not conscious of the new varieties on the market with a new blooming season.

Each year brings additions to the list, but those now available include fall-blooming Iris, Hemerocallis, Roses, Lilies and small bulbs like the autumn Snowdrops, Crocus and the Scillas.



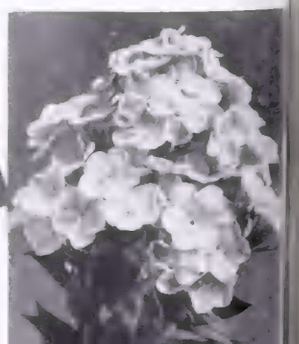
LILIUM SPECIOSUM RUBRUM



LILIUM SPECIOSUM ALBUM



ANEMONE JAPONICA



Flowers that belong to spring and summer now bloom in fall

The Iris particularly are an annual source of amazement, as bearded Iris are almost synonymous in our minds with late May and early June in the garden. Great bloom masses of them in September are as exciting as the extra early Snowdrop that ignores the March snowstorm. The new varieties of Iris bloom as usual in the spring and then repeat in the fall. As they are comparatively recent introductions some of them are still almost prohibitive in price, although the real Iris enthusiasts will probably forget the garden budget for the joy of seeing Autumn Frost and Southland blooming in their gardens.

The darkest of the new fall-blooming Iris, Black Magic, will be welcome in the group since many of the best varieties are light in color. Less expensive are the yellows of Jean Siret and Peggy Babbington, the pure white of Autumn Queen, the blue of Ultra, and the purples of Autumn King and Lieutenant Chavagnac. A group of Jean Siret and Lieutenant Chavagnac, both almost literally everblooming, is invaluable at the corner of a bed (they are only fifteen inches in height). Autumn King (a fine purple) with Autumn Queen (white) in front of it, or Peggy Babbington with Ultra in front, belong in any autumn garden. Japanese Anemone, Alba or Whirlwind, seem dazzlingly white with a clump of Iris Black Magic near by and the misty gray and lavender of *Nepeta mussini* in the foreground. The foliage and texture of Iris leaves have always been valuable in the fall season when many foliage masses have indeterminate outlines, and to be able to add the bloom of the Iris to its foliage masses is real good fortune.

The fall-blooming Hemerocallis are not yet commercially available, but worth keeping one's eyes open for their early release in the market. They have been developed at the New York Botanical Garden from plants collected in the Orient, and have all the species' fine characteristics of hardiness, persistent foliage and prolific bloom in excellent colors. The June season of Daylilies (*Hemerocallis flava* and *fulva*) has been extended through July and August for several years with the fairly widely used hybrids. But carrying it on into fall, even up to freezing weather, is cause for jubilation. There is no perennial better suited to the exact needs of the autumn garden in color, texture and habit, and none to be more eagerly acclaimed.

The hybrid teas and rugosa-hybrid Roses, of course, are well-known as "everblooming Roses," but there are certain varieties which prove more dependable and prolific in fall bloom. Roses vary so greatly in different sections and even in different gardens that a never-failing list of varieties is impossible, but in the New York area Etoile de Hollande, Betty Uprichard, Mrs. Pierre S. du Pont, National Flower Guild and Alice Stern have performed well and dependably all through the fall. Gruss an Aachen and Sunshine are my choice of the polyanthas, and *rugosa alba*, Sarah Van Fleet, and Agnes of the rugosas. Newer roses that promise to be particularly good for fall bloom are Feu Pernet-Ducher, Max Krause and Coral.

Not strictly for garden use, but useful for arbors, pillars and trellises around the house or the garden are the new everblooming climbers, Blaze and New Dawn, and in milder climates some of the climbing hybrid teas like climbing Los Angeles or Gloire de Dijon or Mermaid. The group of Roses originated by Reverend Pemberton bloom more or less throughout the growing season, and of them Clytemnestra and Pax seem to be particularly prolific in fall bloom. The pleasure of seeing and picking Roses even up to Thanksgiving is now easily realized, and the flowers themselves are often larger and lovelier in color as the cool weather comes than in the intense heat of the usual Rose season.

Of course, no season in the garden is complete without its bulbs, and the autumn garden has great possibilities. The *speciosum* Lilies, *album*, *rubrum* and *magnificum*, are fine for September bloom, and Montbretias are in perfect color harmony with (*Continued on page* 95)



ASTER FRIKARTI



HELENIUM AUTUMNALE



GAILLARDIA

DOUBLE PLATYCODON



PAPAVER NUDICAULE



CAMPANULA ROTUNDIFOLIA



DIANTHUS





ACONITUM FISCHE



LORD AND TAYLOR





R. H. MACY

for the

MAN OF THE HOUSE

House Beautiful refutes a criticism and presents definite suggestions

PEOPLE sometimes tell us that in our decoration pages we neglect the man of the house and the kind of rooms *he* likes for himself. For which reason we asked three New York stores to decorate these rooms for men. The formulas of the three rooms are as follows: The first (top of facing page): Chamois-colored leather curtains, lashed together, falling from a brass cornice. Buff and chocolate walls. Tweed and pigskin easy chair. Brushed brass and structural glass mantel. Crystal and chromium table. Accessories, white and in Mexican colors. Room by Lord and Taylor. Horses, Rena Rosenthal. Penguins, Moritz, and figures, Gerard. The second (below it): Cedar color wood veneer walls. Natural wood blinds. Wood mantel. Pickled pine bookcase. Red leather barrel chairs by the hearth. Brown corduroy reading chair. Couch, warm white. Chintzes in soft woodsy colors. W. and J. Sloane.

The third (this page): Studio couches fitted into a window angle so they're like one big couch. Checked tweed curtains in autumn colors. White walls. Sulphur yellow rug. Leather framed chairs upholstered in ribbed sulphur yellow and tangerine. Desk with a natural wood lamp. The room was designed by R. H. Macy.

Good



2



1



3



Stores carrying these are listed on page 90. All prices approximate

1. Kensington's Mayfair design silhouetted on their Chelsea tray. All are of Kensington metal. The coffee pot is $15, tea pot, $12, the creamer is $4, as is the sugar bowl. On these are light cherry wood handles and knobs. The tray has repoussé work on the handles, is $5.

2. For the bride's percale closet. Upper left, Wamsutta Supercale, hand-featherstitched in pastels, $5 for 72 x 108 sheet. Upper right, Utica. Sheets with colored piping on the hems; 72 x 108 are $7.50 each. Grouped in the center, Pepperell. Set of one sheet and two pillow cases is $3.95. Hems in five pastel colors. Lower right, Cannon. Fine Percale sheets 72 x 108, $2.50 plain, $2.80 hemstitched. Utility Percale $1.60 plain and $1.90 hemstitched.

3. Pitt Petri ware accessories. Round yellow vase with white swag and star, $2. Ashtrays, with twin cigarette rests, $.50 each, yellow and blue with white rests and all white. Yellow vase with white feathers, $2.25. White box with shell, $5. Shell ashtray, $.75. The rounded white cigarette box, $2.50. A blue box, foreground, with seagull, $1.50.

Buys of the Month

GIFTS for the BRIDE

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.





6



5

Towels: Left, Poinsettia, 22 inches
44, $1. Center, Admiral, same size,
0. Both Martex. Right, Biarritz has
ripe in the toweling, $1. Diagonal,
dezvous. Full sized it costs $1.50.
Cannon.

Russel Wright's newest departure in
mium and glass. The punch bowl
a cover and ladle is $11 complete.
cheese board with a cover and a
scoop is $10. The all-glass salad
l, $5.50. Glass and chromium serv-
are $7.50 a pair, so the set is $13.

Hartmann's Turn-Table trunk swings
r round on a stationary base, has
doors, is fiber, 10-hanger size,
50. 12, $68.50. 16, $78.50. A dark
vn Pullman case, 26 inches, $15;
$16; 32, $17. The Tourobe, 32 x 20
inches, is $24, has a hanger section.

Oneida Community has just this fall
ented a new pattern in china and
ed ware. Its name: Berkeley Square.
design: As chastely dignified as
name implies. The plate is white,
a delicate border of flowers. It
10 a dozen. Flatware, $26 a dozen
dinner knives, $16 for dinner forks.
oria Sunray plates, $4 to $10 a doz-
according to size. Goblets $4 a dozen.



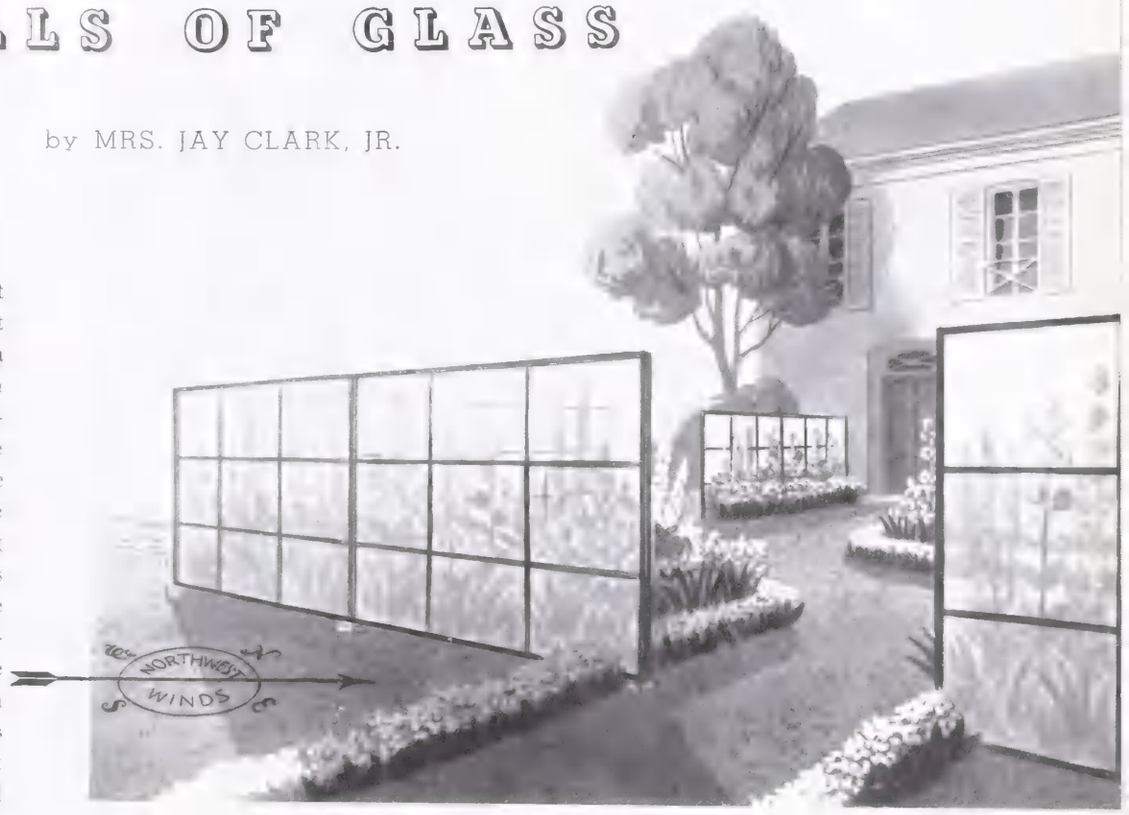
HAROLD HALIDAY CO

POTTING SHED

Built of local stone in the Cotswold manner by H. E. Woodsend, architect, for Mrs. Edward C. Duble of Greenwich, Connecticut. Inside it is whitewashed, with chest and table lacquered red. The floor is brick. A French watering pot and a cutting basket, Hammacher, Schlemmer. Paired flower holders on the shelf, Lewis and Conger

WALLS OF GLASS

by MRS. JAY CLARK, JR.



Glass screens four and a half feet high keep strong winds from breaking down tender plants

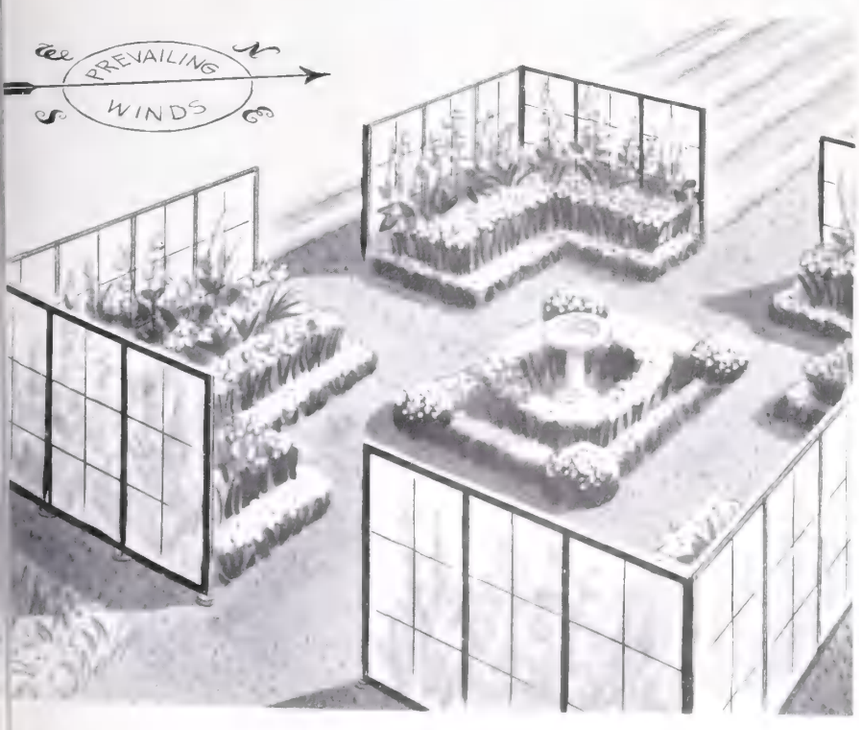
IN THE horticultural litany a most fervent prayer is uttered for protection against devastating winds, which can undo in a few seconds the work of months. But then with the usual trusting attitude of petitioners after the request has left the lips, the gardener settles back with the confidence of the shorn lamb that his needs will be taken care of. It is an instance of the wrong sequence of events which often attends garden labors. For the more luxuriant the bloom proceeding from richly and carefully prepared ground, the greater the losses are apt to be unless some protection be secured for the plant's safety. Staking is at best a makeshift, inefficient and ugly. It is better to create conditions where its need is reduced to a minimum.

Windbreaks were among the first problems which the pioneers of the plains had to take account of, and this single fact probably had more to do with the late start of gardens in the Middle West than any one factor. Margaret Wilson in "The Able McLaughlins" gives a poignant picture of the trials and indifference which met the flower gardener in those sections where sweeping winds were main issues to be reckoned with. Even today tome after tome is to be found on the bookshelves relating to windbreaks in the vegetable and crop world. But the floricultural side of the matter has been ignored beyond the stereotyped methods employed, all of them weighed down with numerous drawbacks.

The protecting screen per se is a different matter from the inclosure. The latter surrounds: it walls in an entire area, or cuts it into garden units. The former is placed for effectiveness in the same manner as it is employed in the house, to shut off some one particular spot. For such purpose it is easy to see that the materials usually considered have salient drawbacks, and are apt to form structures out of place in the midst of growths. Fence lengths are awkward, lattices insufficient, brick and stone walls impractical, trees often out of place, hedges slow in growth. And all exclude light even if they keep off the wind.

What remains? A material in common use within the house limits, which strange to say has never, until recently, and then not in this country, been brought into the garden—glass. Common sense would dictate the suitability of this material. It is quickly installed in ready permanency, in any height or position required, and while such screens afford complete protection from the pitiless attacks of tearing gales, they do not hide the garden sections one from the other, and the transparency furthers growth and bloom. In a manner they make portions of the garden into roofless greenhouses with their attendant merits. That they are of the utmost practicality at a reasonable cost has been shown.

A few miles from Hamburg, Germany, glass screens have been used in the garden for a number of years with the greatest success, in a situation where the prevailing winds come from (*Continued on page* 107)

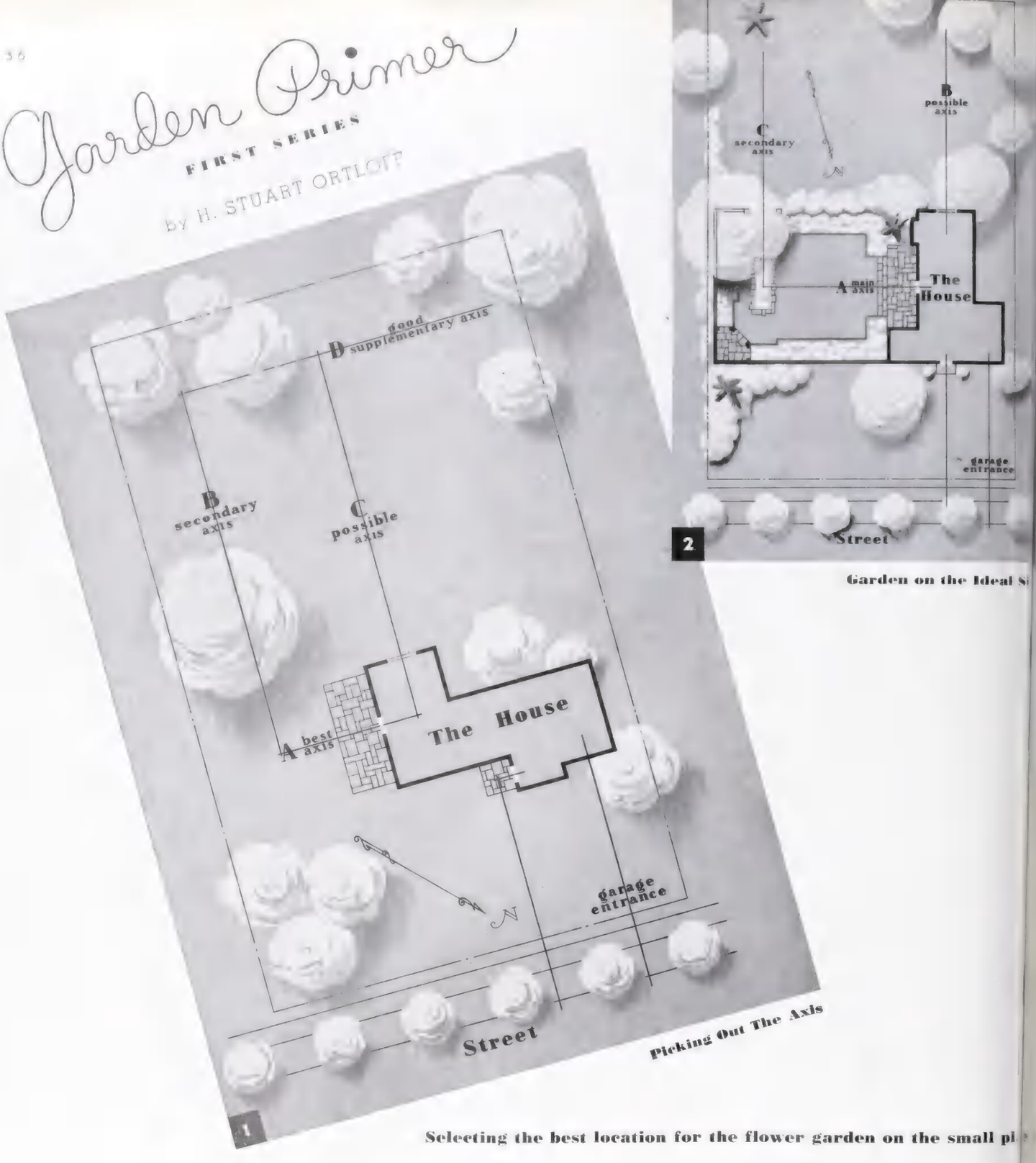


Screens in an open area away from the house give a longer blooming season to each plant

Garden Primer

FIRST SERIES

by H. STUART ORTLOFF



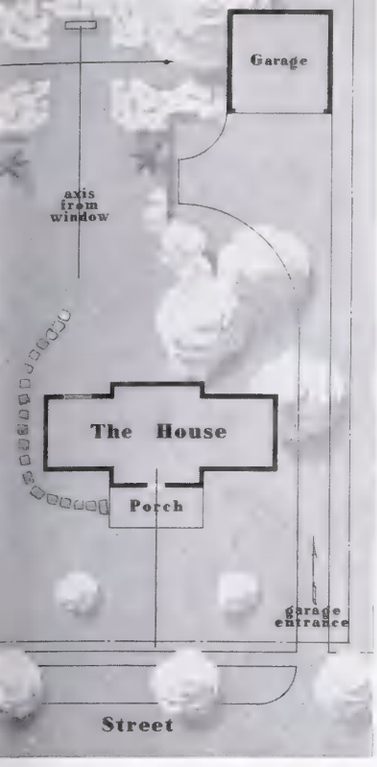
Selecting the best location for the flower garden on the small pl

Garden on the Ideal S

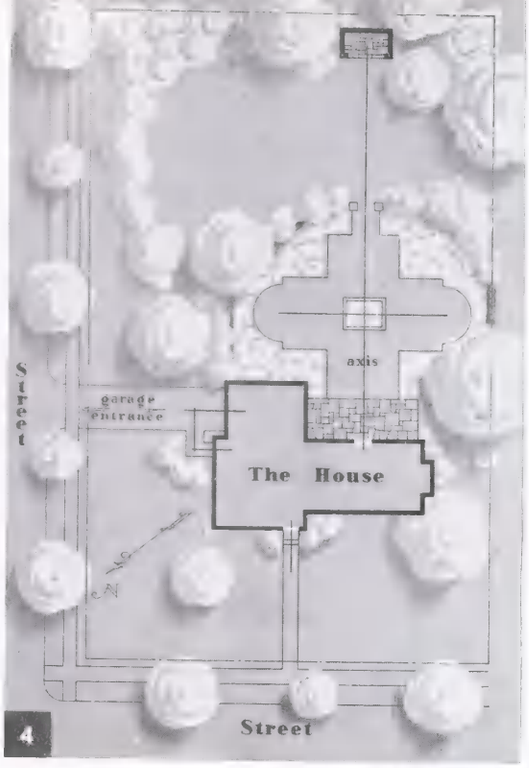
Editor's Note: Successful gardens begin with the fundamentals. House Beautiful has asked H. Stuart Ortloff, distinguished landscape architect, to set forth the basic factors which govern good landscape design. Whether you are an old hand or a novice, you will find information of value to you in this series.

THE location of the flower garden depends upon the shape and topography of the lot, the type of house and its position with relation to the property lines, the location of garage, drives, walks, and service areas, and the orientation of the lot. It is, of course, desirable to have the garden on the south or west of the house whenever possible. This is not only true because a southern exposure is a better growing place for plants but because since the living rooms are more likely to be on the south side an intimate relationship between garden and house can be established. If topography is level, or nearly so, it need not influence choice of site, but if there is a decided slope the desig the garden will have to be adapted to it, or if the l partly flat and partly sloping the garden will naturall placed on the level space, other considerations permit

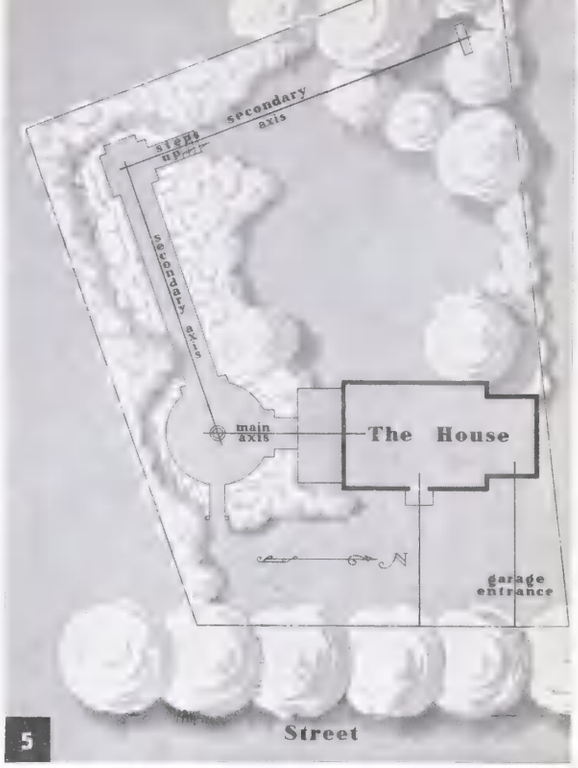
The garden should be planned so that it is near the h and maintains as close relationship to it as possible. permits the development of an intimate scheme, and al pleasing views into the garden from within doors. A ga designed with axial relationship to the house most e secures these advantages. An axis is, of course, an imagi line drawn through the center of the scheme. Strong relationship is achieved when the main axis leads out some door or window of the house and ties the garden to it. Note now the comments on various problems of loca



With House in Center of Lot



The Corner Lot



The Irregular Lot

1 On a lot such as the one in the accompanying illustration, located on the south or southwest side of the street, the best garden arrangement can be secured hen the house is near the west property line. Service areas will e out of the way along the west side and the remainder of the ot is left free for garden and lawn development. Axis A leadng from the living room across the terrace can be used as the asis for the development of a small, intimate garden. It is ossible, moreover, to extend the scheme along the minor axis in the form of long borders. Axis C can be used but such development would be much broader than that on axis A and ould so cut up the rear portion of the property as to make ne inclusion of a lawn area separate from the garden difficult. xis D might be developed in conjunction with either scheme.

2 The accompanying drawing shows a garden developed on axis A. It is one of many possibilities but shows the open center type of plan which is particularly suitable to the small suburban place. Basically it is simply a square lawn surrounded by flower beds and inclosed by walls and shrubbery. It provides an open space amid pleasant surroundings for outdoor living and that privacy which is so desirable and yet so hard to achieve on the small property. The scheme permits continuing the development along axis C and the utilization of the rear portion of the property as an informal lawn. It would be possible to design another garden on axis B. But such a garden would lack the desired intimate relationship with the living terrace that the one on axis A provides, and would interfere with the informal lawn area.

3 When the house is placed more nearly in the center of the lot the development of a garden at the side is not always possible. The best location is then near the ear portion of the property. Unfortunately many houses do ot provide an entrance to the rear other than from the itchen. It is often wise, therefore, to develop the garden as a parate entity, though if possible some axial relationship is sirable. In the solution offered here an axis leading from a indow has been used. By using a dining room or living room indow a pleasing glimpse into the garden may be provided. this scheme the service area has been fairly well shut off by dges and shrub borders, but lack of space prevents a generous well balanced treatment. Access to the garden has been incated by stepping stones leading around from the front porch.

4 A corner lot, often mistakenly considered particularly desirable, is usually the most difficult on which to develop a satisfactory garden scheme, not only because of the size and shape of the lot, the position of the house on it, the restrictions imposed by various building ordinances, but mainly owing to the fact that two sides of the property are open to the full gaze of the public. Adequate screening and inclosure are, therefore, of paramount importance if the garden is to become an out of door living area with the required amount of privacy. In the accompanying plan a garden has been designed on the axis line of the porch or terrace and is closely related to the house. The remainder of the property has been developed as an inclosed, informal lawn, and as small an area as possible has been sacrificed to the public along the side street.

5 The irregular lot is most often difficult to solve, and it is impossible to suggest hard and fast rules since in nearly every instance the governing factors vary. The most successful gardens on such lots are usually developed by establishing axis lines and designing the garden to fit conditions of space and exposure. Such gardens are seldom of the conventional type, but are often more charming than otherwise because of this. In the accompanying plan a small circular garden just off the porch has been used as the starting point of a scheme which follows the outlines of the property. It is easy to do this when a circle is the basic pattern, harder if a rectangle is used where the minor axis lies at right angles to the major. The rear of this property rises up to a slight elevation covered by trees. The garden scheme has been tied to it by a pathway leading off from the end of the minor garden axis.

THE FORGOTTEN GROOM

by SHEILA HIBBEN

Disputing the theory that a man's heart is reached only through steak and pie

THE bride's trousseau, the bride's presents, the bride's picture in the roto section, the bride's bouquet, even the bride's cake are all subjects of palpitating interest to friends, relatives and readers of the Sunday papers. The groom is provided with none of these blessings, it is true, but before you dismiss him as wholly negligible, dear ladies, remember that the creature is the owner of one solitary possession, which he slyly reserves even at the abandoned moment of his contract to *endow*, and of which you will hear more as time goes on. The stomach of the groom (like the hand of Malcolm) "is his own," and if you are wise as well as humane, you will honor and cherish it.

No, I don't mean beefsteak and pies, either, or at least I mean them only in moderation—beefsteak being expensive, and pies (even the best) having a tendency to pall. Some day the myth that men crave only steaks and chops, topped off with pie, will be tracked down to its source, when it will be found, undoubtedly, to have been invented by an unimaginative wife who knew catering not as a creative adventure, but as a chore done over the telephone. In my own experience it is men, not women, who appreciate such high and complicated epicurean matters as snails bourguignonne and tripe à la mode de Caen, so that when I hear of one of these intelligent eaters intrusting his happiness to a young thing who believes that creamed chicken and meringue shells are food, my heart bleeds.

True, the young man settling down to his own table this month has all the breaks with him if his girl has any imagination at all. Before the honeymoon is over game will be in season, oysters are already with us, the fine autumn fruits linger on, and Brie and Camembert (God bless them) can once more be trusted to keep their shape on a cheese board. Altogether, the best of seasons for starting off on the right epicurean note.

Deviled kidneys make a grand Sunday breakfast dish and, although it may not be *your* favorite breakfast (who's talking about you, anyway?), it will undoubtedly appeal to the man of your family. Split lambs' kidneys, trim, and wash well in cold water after removing the thin skin. Sauté in butter until thoroughly done, taking care to have the fire low, so that the butter will not brown too much before the kidneys are cooked. Mix ½ teaspoonful of dry mustard with 1 teaspoonful sifted flour, and rub to a smooth paste with ⅓ cupful of stock. Pour this into the saucepan where the kidneys are cooking. Let cook for a minute, stirring without stopping. Serve immediately on a very hot dish.

IF YOUR man is an uprooted New Englander, he will be touchingly grateful for a clam chowder made as it is done in old-fashioned homes in Massachusetts and Rhode Island and Maine. There are few New York vices about which New Englanders feel so strongly as our chowder. Put a pint of clams through the grinder, reserving the liquor. Fry several slices of pork; remove them, and in the remaining fat sauté a tablespoonful of finely chopped onion. Just as the onion begins to color, add the ground clams. Add 2 tablespoonfuls of flour, and when well mixed pour in the liquor from the clams. Let cook a minute or two and add a cupful of freshly boiled potatoes cut in small dice, and two coarsely crushed crackers. Season with pepper, add a small lump of butter, and remove from the stove. Pour in four cupfuls of boiling milk, and serve without reheating.

AND can you really make a good curry? I don't mean necessarily a wholly authentic East Indian curry calling for ninety-eight exotic ingredients you can't pronounce, let alone buy, but just a good, savory curry that may or may not have stemmed from your old sea-faring greatuncle or the Rajah of Woof-Woof. Have the butcher cut about a pound of shoulder of lamb into medium sized pieces. Rub them with salt, and sauté in olive oil. When the meat is brown, add two sliced onions, two cloves of garlic and half a chopped green pepper. As the vegetables begin to color, take out the pieces of meat and add two tablespoonfuls of flour. When well blended, add half a cupful of chopped tomatoes, a cup and a half of broth, and season with thyme, bay leaf, a stalk of celery, a little marjoram, soy sauce and a dash of Worcestershire. Simmer closely covered until the vegetables are soft; press through a sieve; put the lamb back in the sauce, and continue cooking until the meat is tender. Add as much curry powder as you can bear (a little more is really more satisfactory) and serve with a dish of well cooked rice and chutney.

Here is a Flemish way of doing liver, and Flemish wives, you may know, cook for their men. Rub three slices of calves' liver lightly with salt (this is anti-Feminist propaganda, and the third slice is for the gentleman). Sauté them in butter over a moderate fire until brown and done through, but do not overcook. Pour in ¾ cupful of sour cream, which has been seasoned with salt, freshly ground pepper, and a coffeespoonful of French mustard. Add 1½ tablespoonfuls of raisins and a tablespoonful of chopped, blanched almonds. Let the sauce bubble up several times until it is thick and rich. Lay the liver on a hot platter; put a spoonful of the raisins and almonds on each slice and pour the sauce around.

A dish that must certainly get married life off to a good start is rabbit or hare done in the French way—not the traditional *civet*, but a special rabbit dish they do in the South of France. Line a casserole with thin bacon slices, and put in the disjointed hare, which has been carefully skinned of the fine inner skin and rubbed with salt and pepper. Put with it a bouquet made of a carrot, onion, a clove of garlic, parsley, thyme and a stalk of celery, but reserve the liver and heart for (*Continued on page* 90)


mount pleasant
windsor massachusetts
Notepaper in the new
colors: bois de rose. gray
Chic white borders. fine
as thread
Paper for notes folding
at the top is smart
Crane
Desk set. Black
Starr and Frost. Gorham



LAWN AND MOUNTAINS BEYOND



CORNER OF THE PERGOLA





THE WALL FOUNTAIN

Honolulu Gardens



PAN-PACIFIC PRESS BUREAU

STAIRWAY TO THE LIVING ROOM



GARDEN SIDE OF THE HOUSE



VINE IN ESPALIER FORM

In Hawaii Mrs. Flanders, noted landscape architect, found this garden that conquers a mountain. Americans with similar problems may profit from her descriptions

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

A mountainside home furnishes a lesson in landscaping the steep site

by ANNETTE HOYT FLANDERS

ON A recent vacation in the Hawaiian Islands I visited a mountainside home of such rare simplicity and beauty that I feel it may well serve as a lesson and inspiration to anyone hoping to build a small, complete and charming home on any steep site. The plan (on page 113) and photographs show the home of Mrs. Harold Erdman in Honolulu. I should feel proud if I could take the credit of having designed and executed the landscape work around this home. It must all be given, however, to Mrs. Erdman. Here, on a rocky mountainside, is a small house and garden which are ideally adapted to their location and to the living needs of their owner. The whole development is simple, livable, tranquil, exquisite in composition and in the harmony of its color schemes.

Homes built on steep sites present special problems as regards both the house and the garden. Mrs. Erdman has solved them with great skill. She has created a charming and essentially American home in which she has blended together harmoniously something reminiscent of Spain and of the French Riviera with much that is purely native to Hawaii. All the essentials of fine designing have been met: adaptability to site with as little change in the original grades as possible; architecture, both in house and garden, of simple distinction that fills real needs in the most direct way possible; a color scheme which blends with and accentuates existing natural beauty by means of close harmony and pleasing contrasts of color.

I entered Mrs. Erdman's property through a steep, curving driveway bordered with pink Oleanders. As the drive climbs the mountainside it is retained on one side with a low wall of Moss-covered lava rock over which trail lavender-blue Morning Glories. The side toward the valley falls away under a cover of loose plantings of native trees and shrubs. Near the house the hillside, which is graded back above the wall, forms a lawn which gives a nice sense of space as it sweeps up to borders of shrubbery and rock.

ON APPROACHING the forecourt the pink and blue used along the drive disappears, and a color scheme begins which Mrs. Erdman continues throughout her house and garden. Vines that bloom in soft shades of yellow and copper trail above the warm brown of the lava rock. The blossoms and foliage of overhanging shrubs continue these colors and deepen them into (*Continued on page* 113)

DETAI

PORCHES

THE ENTRANCE PORCH did not come into use until the middle of the eighteenth century. Then it flowered into delightful expression and many typical forms in different parts of the country. The two-storied portico (1) is characteristic of southern houses; the pitched roof porch with arched pediment (2) is common in Connecticut, a form that later, in this state, was much lightened and refined. The inclosed vestibule (4) was developed principally in New England and was more commonly found after the Revolution.



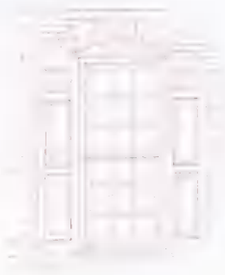


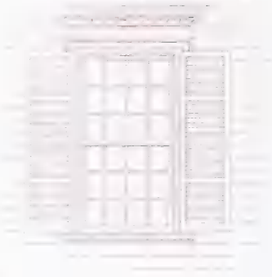


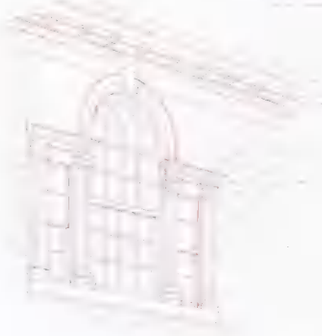


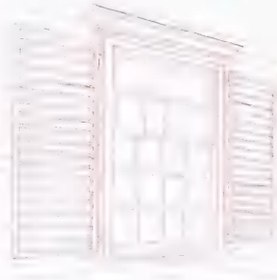
WINDOWS

THE DOUBLE HUNG window, probably not found in the seventeenth century house, was common in the eighteenth. As most Colonial houses had shutters the framing of the window was not elaborate, but there were many variations in the treatment of the cornice (2, 4). In the masonry house during this period the flat or segmental arch (1) was common. The Palladian window (3) became a favorite motive after 1750. In general development, the number of panes increased and muntins became thinner.



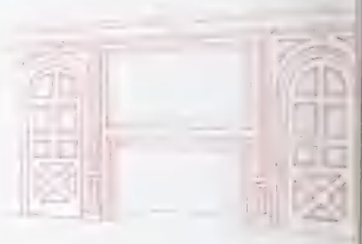


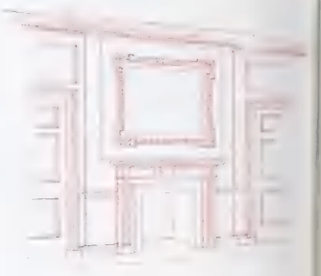


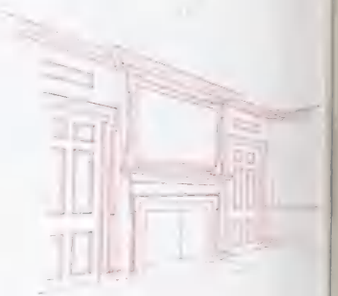


FIREPLACES

IN THE WOODWORK of the seventeenth and teenth centuries craftmanship was importa all moldings were cut by hand. In earl places the overmantel was a piece of wai (4) later special overmantels were use detail became more elaborate; consoles, architraves (2, 3), rich cornices, plain broken pediments and pilasters (1) were mon. During the last of the century— in the south—woodwork attained refinem detail (2), as a setting for fine furn









Number 1



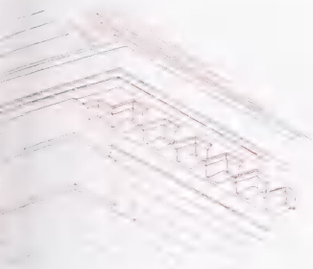
Later

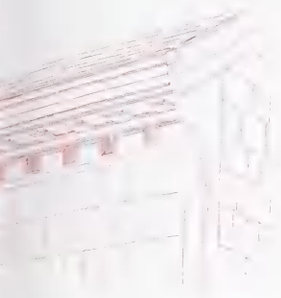
H A R T S

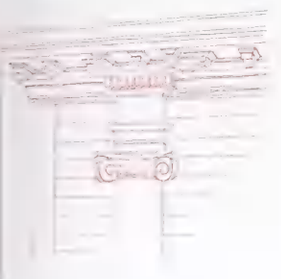
CORNICES

ICE AS well as other features of the century Colonial house was based on otives, but the freedom with which interpreted gave them great variety a naïveté. They were usually sucess- d down to wood and in good propor- he whole mass. In the rather crude the house at East Marion (3) the ocks amusingly suggest the classic An applied order (4) and quoins (2) non motives disappearing after 1780.



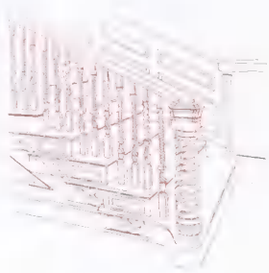




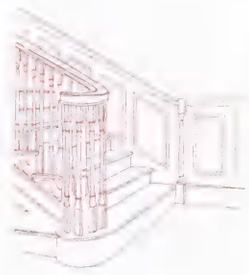


STAIRWAYS

IN THE EARLY Colonial house of the seventeenth century the stairway usually wound up steeply against the central chimney and had winders at each end. In the next century stairs became a more important feature of the now common central hall. Balusters became longer, more slender and closer together; often they were turned spirally (1). The newel post was square or turned or the hand rail and balusters ended in a scroll (3). The ends of the treads, now showing, had scrolls of great variety (4).









DOORS

ELABORATION IN THE earlier classic houses was centered in the door and cornice. Door enframement included square tops (3), pediments (1) which might be broken (4), or a segmental arch (2). Light might be admitted by a transom, square (2) or arched (1); but sidelights did not appear until after the Revolution. Rustication as seen in the enframement of the second house was a common motive of the eighteenth century. Pilasters, seen in all these doors, were common; engaged columns were also after 1750.









Colonial

THIS is the first of a series of charts on architectural detail. Although the actual copying of the styles in designing our houses is no longer considered the best architectural practice, nevertheless each period had its own special vocabulary, a knowledge of which adds to the appreciation of houses. The period represented in this first chart is the later Colonial, approximately 1700 to 1775. Architecture of the eighteenth century in this country as in England followed the demand of Inigo Jones that it be "solid, proportionable according to rule, masculine and unaffected."



GORHAM: ETRUSCAN



ROGERS, LUNT AND BOWLEN: REGENCY



TOWLE SILVERSMITHS: CRAFTSMAN

DOCUMENTE

Silver



ALVIN: BRIDAL BOUQUET REPOUSSÉ

House Beautiful tracks down the sources of inspiration of eight famous modern patterns



R. WALLACE: GEORGIAN COLONIAL



REED AND BARTON: HAWTHORN



INTERNATIONAL STERLING: RICHELIEU

O EACH of the eight silversmiths whose patterns you see on these pages, we wrote a letter. Why, asked we, did you feel impelled to make such and such a sort of silver? Was it because of something you believed was ening or about to happen in decoration? Was it under the sway of some ric silver whose essential spirit you felt should be recaptured for modern From each we had a response of one sort or another which gave us a er appreciation of the serious and intelligent motivation of the modern rsmith.

ou, the bride of this autumn, are about to buy silver which you will use our life long. We feel that the choosing of it will be made simpler if you the whys of the silver offered to you. You will find in the notes which w ideas which will perhaps strike a special chord in you. You will not be influenced in your choice this autumn by greater knowledge of silver, t will deepen your feeling for your silver as the years pass.

ogers, Lunt and Bowlen presented in September a brand new pattern (the es shown are first editions) called Regency. Work on the pattern started fall. It is always impressive to us that it is likely to take at least a year erfect a pattern. The Regency actually is a small slice of history during h the English seem to have been unanimously spirited and witty. The tinge which lay upon the day left its imprint on a style which is never- ss closely linked with the French Directoire. A Regency design like this is easily at home not only with Directoire and Empire pieces, but also late Georgian. It's interesting to know what sort of table accessories will nten the effect of the silver. The pieces here are shown with an imposing elabrum from Décor.

orham's Etruscan is in the nature of a revival: it was first presented in . just before the War. Anachronistically, it is a period pattern of a great y periods, because the fret, its design, has appeared and reappeared in y centuries. It was originally Egyptian, the waves of the Nile drawn to rmal design, and so we have photographed it with a sphinx borrowed from Philip Gray. Its motif runs through Estruscan (*Continued on page* 94)



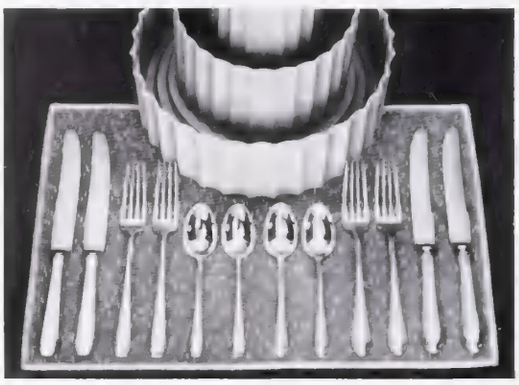
WATSON: COLONIAL FIDDLE



INTERNATIONAL STERLING



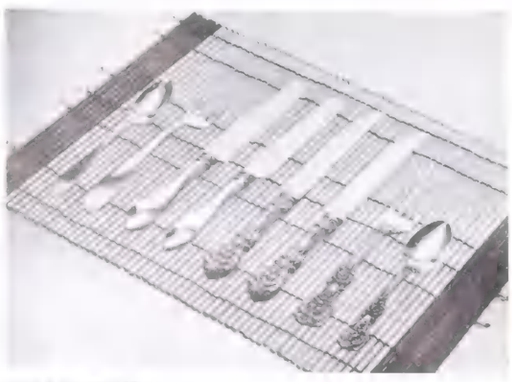
R. WALLACE



TOWLE SILVERSMITHS



WATSON





ALVIN



GORHAM



Table MANNERS



ROGERS, LUNT AND BOWLEN

With International Sterling's Colonial Minuet or finely balanced Gadroon (opposite page, top), use the new International bowl called Springtime. As a background a silvery damask cloth from Mosse.

With R. Wallace's lacy Rose Point (pierced) or Normandie, one of Mosse's exquisite lace and linen place mats, the monogram set into the lace. Plates suggested are the Arcadian cupid design from Alfred Orlik or a wreathed modern French plate from the Arden Studios.

With Reed and Barton's Pointed Antique (left), be sure to have the extraordinary new place mat from Altman, all blue and clear glass rods. Or, by way of contrast, use the same mat with the more ornate pattern, Francis I.

With Towle's handsomely restrained Cascade (left) and Lady Diana, a gleaming mat of flecked Cellophane from Lacy, and Lenox china centerpiece from Olivette Falls.

With Alvin's graceful English Rose (with fluted edge) or delicate Della Robbia, a fine old French plate thick with grapes and their vines. Arden Studios. And massive crystal goblets just imported by Alfred Orlik.

With Watson's proud George II (left) and Dorian, a brand new Wedgwood plate called Moonstone from Olivette Falls is suggested. It has a dull white surface and a shining silver wreath.

With Gorham's classic Rose Marie or refreshing Buttercup (top), a Gorham bowl of great charm. As setting, an ultra-formal brocade linen tablecloth from Mosse, rich in buds and tendrils.

With Rogers, Lunt and Bowlen's chaste Early American (bottom of picture) or American Directoire, simple, important glasses from Saks-Fifth Avenue and a geometrically patterned glass bowl from Pitt Petri.



A ROOM AT MCCUTCHEON'S WALLS DONE IN "PALACE MULBERRY"

NORMAN W. CR



WILLIAMSBURG ENCORE

JOHN D. ROCKEFELLER, JR., has made the old city of Williamsburg live again. The Raleigh Tavern, the Governor's Palace (shown at the left), fragrant names of the past, stand now in all the glory of the eighteenth century. McCutcheon has brought Williamsburg home. Working with the Williamsburg experts, they have delved into the pigmentation of the old colors and revived eight of them as the key to five rooms. The most frequent colors of the time were green, blue or blue-green. Search was made for old newspaper advertisements, paint records in import manifests and invoices of the eighteenth century as well as for colors found on walls of contemporary buildings. Mrs. Susan Higginson Nash, expert in charge of the Williamsburg color research, spent months traveling through Tidewater Virginia scraping walls, getting down to the original paint and studying the colors mentioned in the records. The upshot of these labors is Williamsburg Colors and you may see them at McCutcheon's in New York. (*Continued on page* 92)

The House that Grows Mellow

by ETHEL B. POWER

YOU want a house that will age gracefully. One that will mellow rather than just deteriorate. To which living, even hard use, will bring a pleasant quality and texture—the quality, for example, that use has given to some old furniture. In furniture this quality is valued as a patina that cannot be artificially produced, the result of human association which has left its pleasant impress. Why should not a house possess this same virtue?

The answer is that it may, providing you are willing at the outset to accept certain limitations as to architectural style. This soft quality of mellowness is present in many old houses. The key to planting it in a new one lies in observing the qualities responsible for making old houses grow in beauty rather than turn shabby with age.

To state the whole problem and its solution by the case method, assume a family of busy parents with three healthy youngsters who are encouraged to use and enjoy their home and bring their friends to it. The family employs one maid. They have high standards of living and do not propose to sacrifice them. They realize that the house, both inside and out, will receive hard knocks from the children's play. Yet they want a house which will not grow shabby and one through which the children need not walk on tip-toe of a Saturday morning.

They talked the matter over with their architect. They discussed first the style of house that might express this quality. It might, they concluded, be one of three recognized types: the Early American, with outside walls of weathered clapboards; the English cottage of natural color brick or stone; or the nondescript house of stucco based somewhat upon English precedent, somewhat upon Spanish.

A HOUSE in any of these classes, they found, would have a minimum of trim on the outside and this would be stained instead of painted. It might have a sturdy oak door with wrought iron hardware which would show less the traces of hands not strictly clean and the impatient urging of feet and the scratches of the inevitable dog than would one delicately painted. Also the finish of a painted door would be quickly worn away by washing and rubbing. A door obviously needing paint is a poor introduction to the house. An oak door, nail-studded or heavily paneled such as is appropriate for any of these houses, can be slightly maltreated without too much evidence of it. And when its finish becomes too badly worn it can be touched up by flat varnish at less expense than if it must be repainted. Obviating painting wherever possible will be important, they realize. Among the items to be chosen to aid in this respect will be gutters of copper or zinc, steel casements painted black and inside window sills of tile or slate.

Editor's Note: Houses are bound to receive their hard knocks. But there are ways to build so that wear and tear will mellow rather than make them shabby. HOUSE BEAUTIFUL gives the formula here for houses where children need not constantly be told "Don't touch this" and "Don't do that."

An entrance terrace of flagstone will have obvious advantages over a porch with wooden floor or large lawn areas close to the entrance, since it withstands the frequent comings and goings and can be hosed down as often as necessary. Inside, the vestibule floor and, if the budget permits, the entrance hall also, must certainly be of masonry—flag, tile or concrete—to receive muddy feet. Floors in other rooms will show fewer marks if they are not too dark.

THESE factors all point to an informal house. But before settling upon the style, they review characteristic interiors. Inside it will be especially important, they realize, for the house to have a substantial, sturdy character, an additional reason for the house to verge toward the primitive and medieval rather than the more delicate classic. Fine classic woodwork and moldings of precise profile must be kept unmarred. If they are white or delicate in tone, as they are likely to be, they must be kept exquisitely painted. Least of all can the interior (and hence, of course, the exterior) be of the modern style. In modern interiors there are likely to be large undecorated wall spaces whose texture or delicate color is their chief virtue. Such walls cannot be marred or grayed either by hands or neglect. Moreover, both the classic and modern styles imply a large degree of formal living where constant care and ample service are part of the accepted routine, and our family will have but one maid: where adult restraint is expressed rather than the exuberant spirits of children, and our family has three lusty youngsters. So they feel that the choice is narrowed to one of the informal styles mentioned, for only such a house will give inside as well as out the character they desire.

Both the early Colonial farm house and the English cottage belong to the age when craftsmanship was important and buildings as well as smaller objects showed the mark of the hand. This hand-modeled character is one of the outstanding characteristics of houses built in England before the Renaissance and in America before the Republic. The moldings had softened contours, the woodwork had the unevenness of imperfect implements. (*Continued on page* 101)

THE
Home Edition

Vol. I. No. 1 — House Beautiful's Last Minute Bulletin for Housekeepers (and brides) — Weather: Autumnal

A bride breaks a record

First meal she cooks for husband is flawless. Mother-in-law is reported to be highly elated

A household superstition of many years' standing was blasted when a bride cooked a perfect dinner for her husband. Interviewed, she confessed that the success of the meal was due to her Westinghouse Adjust-o-matic roaster (a wedding present from her mother-in-law). It has a thermostat which automatically maintains a pre-selected temperature. The roaster is clean, speedy, operates inexpensively, does not heat the kitchen. Big enough to take a ten-pound ham or fowl. Finish is baked-on enamel with chrome-plate trim. Furnished with large, heavy gauge aluminum utensil, 3-piece aluminum cooking set, baking trivet, recipe book and detachable cord and plug.



Westinghouse's new Adjust-o-matic roaster costs $16.95

Men design own kitchen

Engineers turn out to be excellent providers of meals when left to their own modern devices

At Carteret, New Jersey, WOR has a new transmitter (sending station). Broadcasting requires that several engineers be in the building from five in the morning until one o'clock the next morning, seven days of the week. Three men have to be on duty all day and at least two all night and they get hungry. So a model kitchen was built consisting of just one unit. In that you will find, reading from left to right, an electric refrigerator, a cabinet for glasses, plates and cutlery, a sink and draining board beneath which are coils for the refrigerator and above which is a cabinet for foodstuffs, an electric stove with storage space beneath the oven and a cabinet above for linen. At the extreme right is a broom closet with a compartment at the top for soap and other cleaning equipment.

This is kitchen planning on a small but complete scale. Everything is handy. The engineers are inordinately proud of the meals they get here.

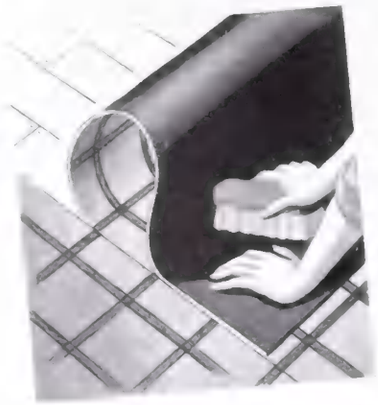


A kitchen unit in the new WOR radio station shows how efficiently men take care of their own housework

Linoleum extra!

Startling developments in field of floor coverings reported by Special Staff Correspondent

News in the linoleum world, revolutionary in its import, has just been released by Congoleum-Nairn. It makes the laying of linoleum floors quick and easy, thus materially reducing the cost of installation. The exclusive feature of this patented product is the adhesive which is applied



Congoleum-Nairn's linoleum is laid instantly with a wet brush

to the back of the linoleum at the factory. This adhesive has only to be activated by a scrubbing brush dipped in water before laying the linoleum directly to wood or concrete floors.

The product gives a stronger inlaid linoleum floor installed in less time and at lower cost than has been possible heretofore. Nor need you fear that heavy pieces will dent the surface, because the new method eliminates the use of lining felt and the even distribution of the adhesive holds every square inch tight to the floor. A feature which will appeal to all women is that the room is ready for use as soon as the linoleum is laid. There is no delay. The furniture can be put back in place immediately.

Water outlook is hot

Eighteen gallon heater installed assures an ample supply for the season now just begin

Hot water specialists are highly optimistic about the hot water outlook for the coming season. Despite the prediction of the usual number of blizzards, the supply will be, if anything, greater than in former years. This cheering state is the direct outcome of the announcement of the new Hotpoint heater manufactured by the Edison General Electric Appliance Company. The heater is cased in steel finished in white baked enamel with a gray trim. Hotpoint Thermostatic temperature control switches, act automatically to give the user an unfailing and uniform supply of hot water at a safe and economical temperature. The heater has an eighteen gallon capacity, is compact and handsome.

This is the Hotpoint heater which promises an unusually fine supply of hot wa





an ordinary coverlet. The
ide unsnaps, goes to the
ndry. American Needlecrafts

dry item

nt-down in cleaning bills can be effected with a new and washable form of coverlet

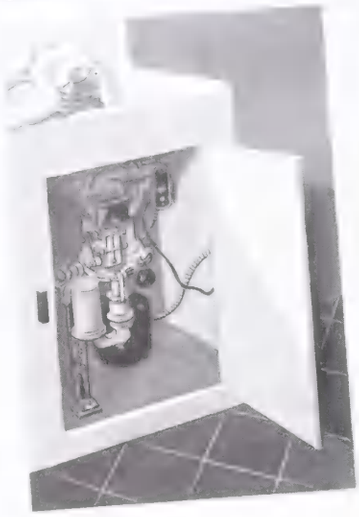
aning for years has included the send-
ilts to the cleaners to have them "done
the coming season. A revolutionary in-
as put an end to all that and now the
rs go to the laundry along with the
he system is brilliantly simple. The com-
s actually composed not of regulation
but of a series of small down pillows
into the top casing. This outer casing
washable material. When it becomes at
y, the whole business is unsnapped, the
ushions put away till after wash day and
vering sent to the tubs. It comes back,
, ironed and fresh as a daisy. The down
s are then snapped back in place and the
eeper has a clean coverlet without incon-
e and at minimum cost. This coup is the
f American Needlecrafts.

h cans out

Epic invention makes them obsolete as cigar store Indians. Garbage will go down the drain pipes

macassars and garbage pails bid fair to be
ally obsolete almost immediately. The General
ctric Company has just perfected and pre-
ed for home use an electrical device which
nds waste food and disposes of it through the
in pipe into the sewer system. The device is in-
lled, out of sight, under the kitchen sink. It
operated by a one-quarter horsepower electric
tor. Reduced to a fine pulp the garbage (which
y include everything, even bones, except bot-
s and cans) is flushed away by a negligibly
nall amount of water. It has been closely esti-
ated that the cost of operating this unit in an
erage family, will be about a half that of
perating an electric clock. The grinder will run
ot more than five minutes a day. The grinder is a sturdy, high-speed affair. In work it will dispose of grease so that there is no coating or clogging of the pipes. The unit weighs about seventy-five pounds and can be installed under any type of sink as a part of the outlet plumbing. When not in use the hopper inlet is covered by a perforated cap.

Women all over the country are celebrating this invention as an amelioration of their housekeeping drudgery.



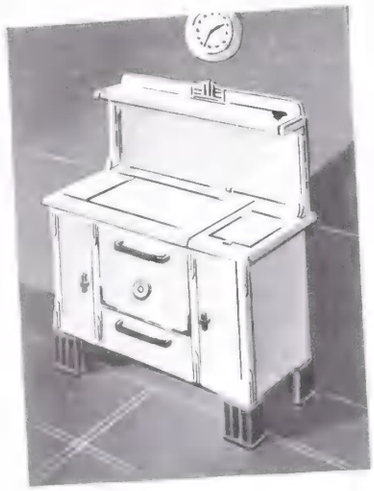
General Electric perfects a machine to dispose of all waste food right down the sink at very small expense

Oil burner

Stove with Dual-Chamber burner has marked advantages over former types manufactured

Motor Wheel's 1935 Duo-Therm oil-burning cooking ranges add new features to time and fire-tested old ones. The unit is built of steel, has acid and rust proof flue and oven linings and double-wall construction. It is equipped with polished and stream-lined full French cooking tops. Uniform heat distribution on the top and in the ovens gives good and fast-cooking facilities.

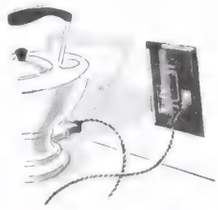
A right hand reservoir section may be (1) furnished with hot water reservoir of large capacity; (2) furnished with rack for storage or warming; (3) lift top opened to give circulating heat for kitchen; (4) auxiliary gas burner installed.



Duo-Therm oil-burning ranges have important new improvements

No more kettle watching

A canny bride has given up watching for the coffee pot to boil. Still her coffee is perfect, for the bride has a percolator operated on a Mark-time Switch (a No. 233, to be exact). This she sets to run anywhere from three to thirty minutes and it stops cooking her coffee at the right second. Other switches in the house turn off lights a minute after she's left the room, perform all sorts of prodigies of one sort or another in regulating her electrical equipment.

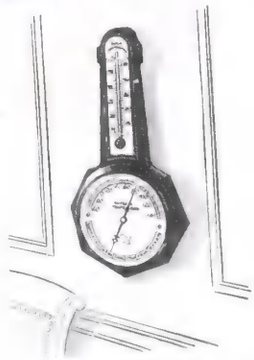


The Mark-Time switch turns the percolator off. It costs $2.95

Two-way thermometer

Tells the temperature indoors and out at the same time

A decrease in common colds is prophesied for this winter. Colds are frequently contracted from an erroneous impression of the outside temperature gained from sitting in front of a fire indoors. This mistake can now be avoided by a thermometer which will tell you the temperature outside, also noting the temperature indoors. The difference between the two will be a forceful guide in indicating your choice of an overcoat.



Thermometer tells temperature indoors and out

The new thermometer is aptly called The Indoor and Outdoor thermometer and is made by Moto Meter Gauge and Equipment Corporation. The outdoor reading is made possible by a special wiring attachment which may be unobtrusively placed outside the window. The instrument is housed in a case of shining molded Bakelite.



LUNCHEON IS SERVED HERE OUT OF DOORS



THE FRONT DOOR



LOOKING BACK ALONG THE OLD CARRIAGE SH

Some years ago Miss Elsie Leonard purchased this old inn at Hadley, Massachusetts, and made it her home, acquiring much of the original equipment. In the large picture and the smaller one, above, the front of the structure appears. Right, the barns. At the top of the opposite page is one of the Victorian parlors; below it a view of the service bar





GEORGE H. DAVIS STUDIO



A VICTORIAN PARLOR WITH BRUSSELS CARPET



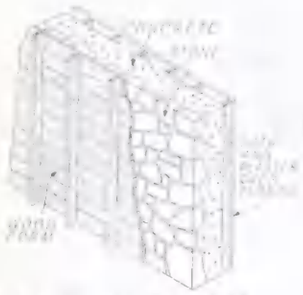
THE BAR. ALL ITS EQUIPMENT BELONGED TO THE INN

THE BEN SMITH TAVERN

STAGECOACHES which traversed the Boston Post Road in the old days often put up at the Ben Smith Tavern in Hadley. And until steam came Ben Smith and his successors did a flourishing business in this quiet New England hostelry. With the locomotives speeding travel, life in the inn became more quiet, and finally there were no longer guests but only descendants of the original owner occupying a few rooms of the house. But through these years the building itself and its furnishings were kept intact. When Miss Elsie Leonard of the Smith College Executive Staff set about its purchase some years ago she found herself not only the owner of a tavern, but the proud possessor of precious Americana. There were signed Hitchcock chairs, stenciled Boston rockers, long, drop-leaf tavern tables. There was a vast set of old Staffordshire—platters and plates of every conceivable size, huge fruit bowls and soup tureens and an army of smaller dishes. There was complete equipment in the bar. There was a delightful Victorian parlor, complete with flowered Brussels carpet, haircloth-upholstered walnut furniture, square piano and all. Some of these finds you see above. (*Continued on page* 95)

Stone at low Cost

by MARJORIE REID RODES



How the walls are laid

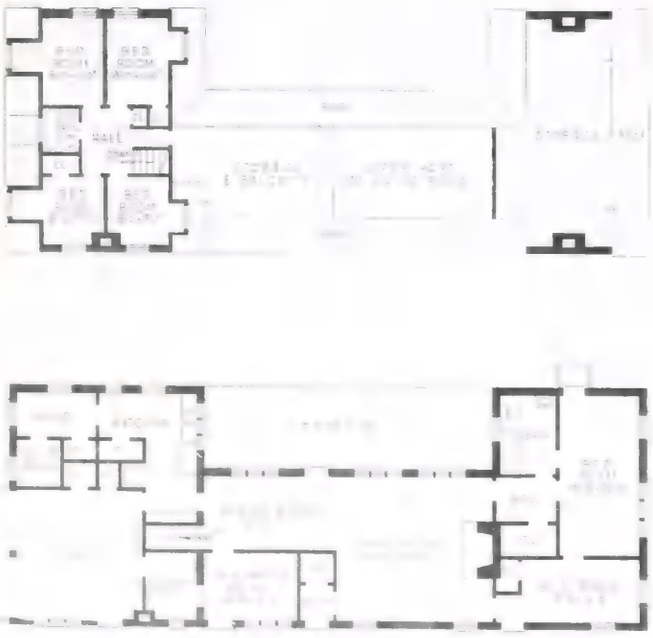
A method of construction that brings masonry houses into the price range of the family with only average means

STONE houses, by and large, have always been considered the most expensive type to build. Hand-laid stone is expensive. The setting of door and window frames, even the placing of a single stone has its problems and demands the skill of a master craftsman. Yet modern ingenuity has conquered this excessive cost—brought the small stone house within the range of the man of average means. And because this story is interesting enough to tell from its beginnings, start back twenty years with the work of Mr. Ernest Flagg, a well-known New York architect who experimented with a new method of laying stone masonry in houses which he built at that time in Staten Island.

The "Flagg house" differed from the usual house of masonry construction in several respects. One of its most significant characteristics was that its walls were laid up in forms as is concrete. Stones were placed in these forms with their flat sides flush with the outer face of the wall and then concrete was poured in behind them (see the sketch just above). After the forms were removed mortar was squeezed into the joints between the stones.

The advantage of this method was that the wall could be laid quickly and by unskilled workmen instead of masons. The result was a wall with the flat faces of the stones exposed, giving a new kind of rubble masonry. Walls were kept low to reduce labor and, supposedly, cost. Dormers built at the ridge pole—in effect, skylights—permitted these low walls because they gave ventilation and light to the upper rooms whose ceilings extended to the ridge. There are many other features characteristic of this house. One of the most novel is partitions of burlap stretched tight and plastered by workmen working simultaneously on each side. This was done to eliminate wood studs and laths, the reduction of wooden members being an important part of the construction.

This method, it should be noted, is not stone veneer. With stone veneer there is no bonding of the stone with whatever material may be used as the backing. It is





KARL LA ROCHE

Plans of these three houses designed by Frazier Forman Peters show the variety possible with this type of stone construction. All are story and a half high

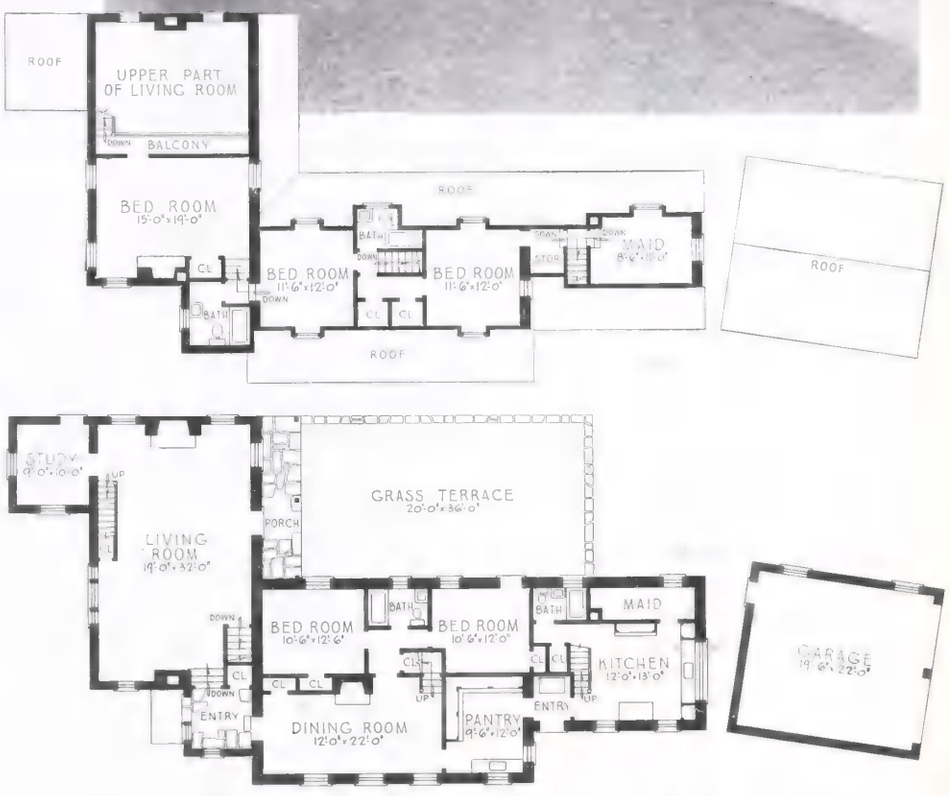
erely tied to it. In the Flagg house, face stone and con-ete backing are inseparably joined together. They are rt and parcel of a single integral wall.

Five years after Mr. Flagg's discovery, Mr. Frazier rman Peters worked out a modification of the method ich he has used extensively in the East and particu-ly in Connecticut. To anyone who has ever lived in nnecticut it seems a logical background for experi-nt with stone construction. Mr. Peters tells of coming the State years ago and buying an old frame farm use which captivated him with its age and charm. But roof leaked, the sill was rotten and the paint was rn. Repairs were just getting under way when the use was damaged by fire. Beyond, in the newly wed fields, was stone, "hundreds of stones with faces enough to make a mason's mouth water." They rly cluttered the place. Here was a building material abundance which would not rot or burn.

His first venture with stone was the building of a cow barn, laying up the first stones by hand himself. n calling in a mason, finally pouring the back wall h concrete to save time and money. The front wall. l up in the regular way, took two weeks. The back l required about four days—and it was a better l! It was then that Mr. Peters became interested in combining of stone and concrete and investigated Flagg method. In the end he abandoned all the ures of the Flagg house except the method of the onry construction.

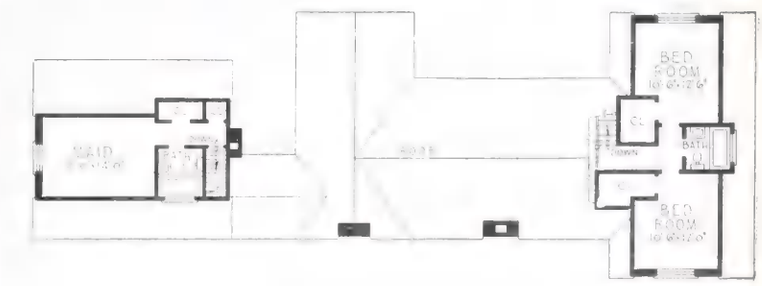
his Flagg masonry has advantages in addition to d in laying. One of the most important of these is the chances of leaking are much reduced, and leak-is one of the great dangers in the stone house. In wall of conventional stone masonry construction stones are laid in mortar on their flat faces with s exposed. Water has a tendency to follow the face he stone into the wall. If (*Continued on page* 82)

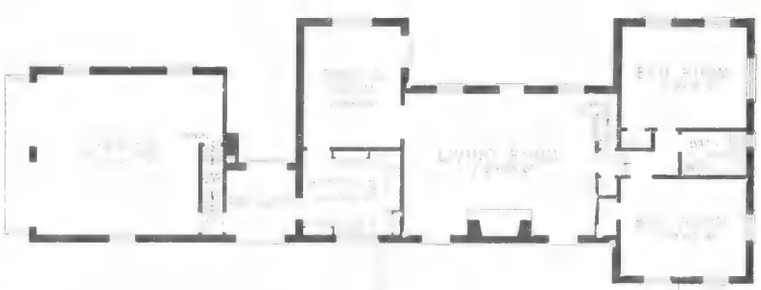




High dormers provide plenty of light and air to second floor bedrooms. The living room in a wing to the left partially incloses the terrace. Stone is left natural







The low walls used in all these houses make for economy. A pleasing detail of this one is the stone wall which incloses the court opening from the living room

PLEASE TELL ME

Conducted by ETHEL B. POWER

Each month this page answers questions of home owners who write our Readers' Service Department

QUESTION 341: *My husband and I are leaving the city to try our luck at homesteading in Wyoming. We plan to erect a three-room house at a minimum cost. Will a log cabin be the cheapest and warmest?*

ANSWER: In heavily wooded districts remote from civilization where trees of adequate size are plentiful, where the hauling of building materials to the site is both difficult and expensive, and where local workmen familiar with the proper methods of building a house of logs are available, the log cabin is a logical house to build. In more settled districts where these factors do not exist, building of real logs generally proves more expensive and more difficult than building with milled lumber. If you wish to obtain a rustic feeling there are several other ways than building with logs that this can be done. (See answer to Question 261, HOUSE BEAUTIFUL, December, 1934.) For special protection against cold use heavy building paper between the rough sheathing and outside finish boards and if possible use an insulating board for your interior finish. A log house to be warm must have the logs properly fitted and the spaces between logs must be well calked. No material for this purpose has yet been found that is entirely satisfactory and permanent.

QUESTION 342: *I have a warm air heating system and think a coal furnace most practical but would like to find something which would make it less trouble to run. Is there a furnace with a stoker installation integral with the furnace? If not, is there a furnace with some sort of integral automatic feed hopper using gravity feed?*

ANSWER: So far as I know there is no warm air furnace being manufactured with either integral feed hopper or automatic stoker. There are, however, mechanical feeders which can be used with a warm air furnace, which require a minimum of attention and which are very satisfactory. These may have thermostatic control and usually require nothing more than a periodic exchange of empty ash barrel for a full one.

QUESTION 343: *Inclosed are two snapshots of my house. Would putting shutters on the windows and building a fence along the street improve its looks?*

ANSWER: I doubt if the use of shutters on your house would improve its appearance. The windows are so varied in size, shape and grouping that I should hesitate to accent them further by the use of shutters. Nor would shutters look well if you keep your awnings. I think proper planting would do far more for your house. Plant at least one deciduous tree beside the house. Use a variety hardy in your part of the country and one not so heavy in its foliage that it will shut out too much light and air. Large shrubs at the corners of the house will help tie it to the ground and low-growing, not too formal shrubs on each side of the entrance steps will make them more inviting. A fence will add to the attractiveness of the place. Use a very low picket fence with square-topped pickets set fairly far apart and square posts at entrance gate and driveway.

QUESTION 344: *One wall of our country kitchen is badly cracked, with the plaster falling out. Can we patch it with some kind of patching material? We would like to refinish it inexpensively ourselves.*

ANSWER: If your plaster is in such poor condition that much of it has fallen out I do not think patching would prove very satisfactory. Evidently there was not a g bond between the plaster and lath or would not have come loose, and even patched the old plaster may continue pull loose and fall off. My suggestion that you remove all the plaster whi seems about ready to come off and t cover your wall with wall board. Use na long enough to go through the plaster a well into the studs and space your na so that they come where the studs a Many of the wall boards are pressed resemble tile, and if painted with a g enamel paint they furnish an inexpensi attractive and easily maintained surfa

QUESTION 345: *How does one go about moving wall paper from plastered wa and what is used for tinting the pla afterwards?*

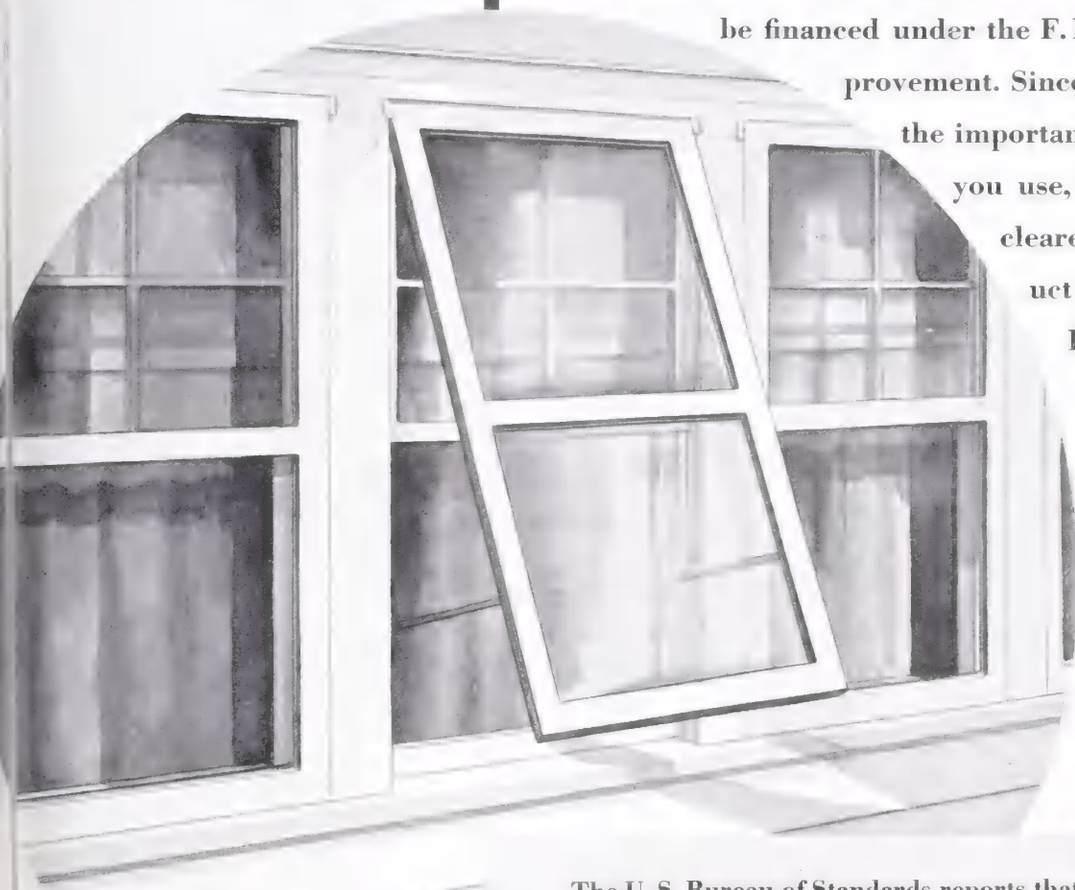
ANSWER: Soak your wall paper and scr it off; then wash the wall carefully w clean water to remove all small bits paper. For a permanent job paint walls with a good prepared interior se gloss paint, being sure that the plaste absolutely dry before the paint is appli Use a priming coat as recommended by manufacturer of whatever paint you cho to use. A less expensive paint but one w less wearing quality is a cold water or water paint.

QUESTION 346: *Inclosed is a drawing sh ing proposed dormers for my ho Which style roof is best for these, shed gable-ended? If shed, should the r start at the house ridge or be droppe little, and how far from the eaves sho the dormer start? I wish as much h room as possible.*

ANSWER: On the left side of your house a pair of windows with a shed roof, the space afforded by this type of dor is particularly desirable and the place the location of the chimney is such a make the addition of future dormers this side improbable. On the right s however, future additions do seem p able and I think a single window wit gabled roof will both serve its purp and be more in keeping with the des This gives more leeway for additi dormers in the future. The exact loca of a dormer on the roof is an adjust factor and the size of window used an height above the floor should be determi with due thought for the appearance the dormer from the outside as well a usefulness from within. Large, heavy d ers, even though (*Continued on page* 1

YOU GET YOUR MONEY BACK

● Winter Windows make your home easy to keep at an even heat. They eliminate drafts. They cost very little money. And you get your money back because you use so much less fuel. Thus, you give your family better health and greater comfort at what is really no cost at all. It is high time to think of winter, and you will be well repaid if you make Winter Windows the first thing of which you think. Call your local lumber dealer today. Remember that storm sash may be financed under the F. H. A. as a permanent improvement. Since double glazing doubles the importance of quality in the glass you use, make sure you get the clearer, brighter, flatter product made by Libbey·Owens·Ford Glass Company . . . Toledo, Ohio.



WINTER WINDOWS

reduce the cost of heating

●

The U. S. Bureau of Standards reports that Winter Windows save from 10 to 15 per cent of fuel costs in houses with no other insulation. In insulated houses the savings are reported as being as high as 60 per cent. Approximate fuel savings in dwelling houses:

	Saving per Cent		Saving Per Cent
No insulation, weather stripped . . .	15 to 20	½ inch insulation, with double window*	About 50
Same, with double (storm) windows* . . .	25 to 30	1 inch insulation, weather stripped . . .	About 50
½ inch insulation, not weather stripped . . .	20 to 30	1 inch insulation, not weather stripped . . .	30 to 40
½ inch insulation, weather stripped . . .	About 40	1 inch insulation, with double windows*	About 60

Taken from circular of the U.S. Bureau of Standards No.376, entitled Thermal Insulation of Buildings.

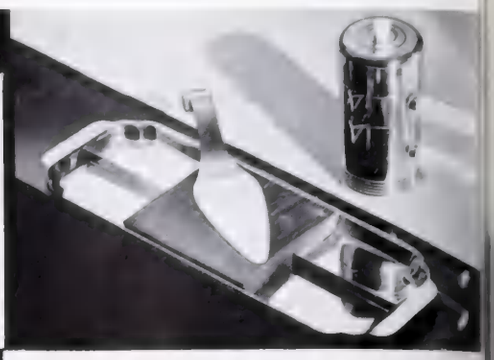
*"Double Windows" ARE WINTER WINDOWS

LIBBEY·OWENS·FORD

QUALITY GLASS

CONVENIENCES

For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect



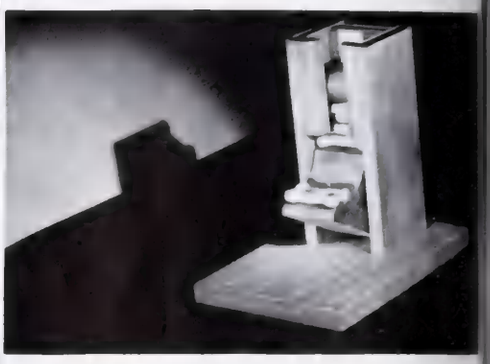
The combination flashlight and pencil for nocturnal inspiration, $10 or $12.50 in silver plate. Kem is the name of the revolutionary new washable playing cards. They last indefinitely immaculate $3 a deck



The cheese board is a pleasing and practical combination of wood and chromium, has its own matching server and costs $3.75 with the knife. The coffee set has creamer and sugar bowl all in one. Grand for trays . . . $3.50



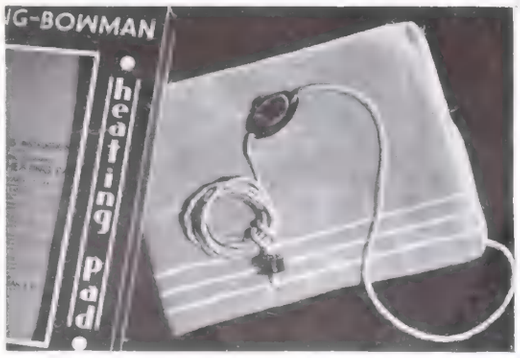
A brand new toaster has handsome dark wood handles. Incidentally it works most efficiently and costs $3.25. A grill which will cook anything from a small steak to a sandwich has the same wood handles, is $6.95



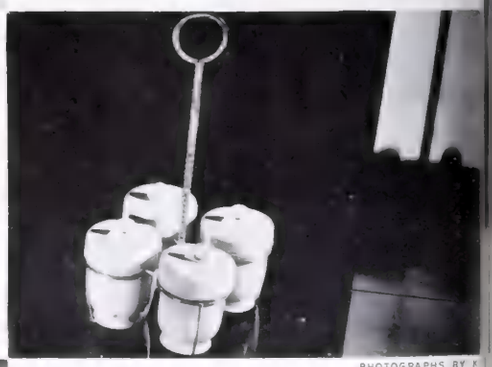
Onion soup should always be served in a bowl with a top. A new bowl is made of white pottery and has a brushed aluminum top. It is priced at $1.50. A large serving casserole to match it is $4.50 with ladle



Luxury for a dog. You feed puppy biscuit into the top in correct amounts. A touch of the puppy's hungry nose releases the biscuits one at a time. This small cafeteria for a hungry hound $2

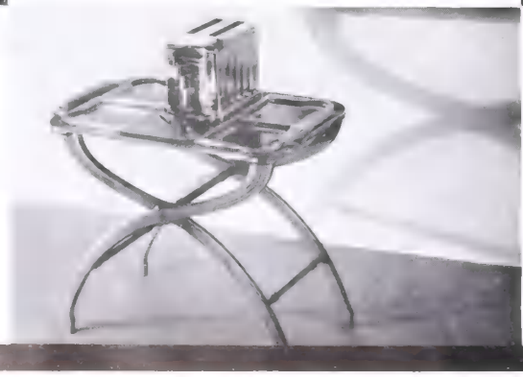


A toaster to put by your breakfast or tea table, below, has its own stand and tray. Made in walnut or mahogany, $21.50. In white, $22.50. The toaster alone is $16. The stand in any of the three finishes is $5



PHOTOGRAPHS BY K

Avoid the cold weather horror of a leaking hot water bag by getting an electric pad. They last for years and stay warm all through the night. This has a terry cloth slip cover, smartly striped. It costs $4.95



The Kitchener egg cup has made the morning boiled egg easy to cook. Here are four in a rack to set into hot water. You serve the egg in the cup. Cream color cups with rack, $3.95. In pink, blue, green, yellow $5.75

Wouldn't you pay a dime for a movie of this?



• Their first puppies . . . what playmates they'll be. Here's one of life's high spots—filled with action. Ciné-Kodak Eight saves such scenes in movies for less than 10¢.*

How can Movies cost so little?

ntirely new type of film does the trick, made espe- for Ciné-Kodak Eight . . . this film gives you *four times ny movies per foot.* A twenty-five foot roll of Ciné- k Eight Film runs as long on the screen as 100 feet y other home movie film . . . and there's no loss of ty—the movies are bright and clear. The Eight fits your coat pocket . . . lies flat and snug, ready for instant use. It's a real, full-fledged movie camera, beautifully made —yet easy to use as a Brownie. And it costs only $34.50.

See the Eight at your dealer's today and ask him to show you samples of the movies it makes. Eastman Kodak Company, Rochester, N. Y.

Ciné-Kodak EIGHT

* Ciné-Kodak Eight makes 20 to 30 movie scenes—each as long as the average scene in the news reels—on a roll of film costing $2.25, *finished, ready to show.*



THE BOOKLET SHELF

Tell us what booklets reviewed on this page interest you and we will have them sent promptly. There is no charge except where mentioned. Since these booklets are of a timely nature, please make your request within three months after the review appears. Address: House Beautiful Trade Service Bureau, 572 Madison Avenue, New York City

Silver

CORRECT TABLE SETTINGS illustrates not only correct table settings but settings which are unusual and individual. Many of the illustrations have been taken from the magazines, and there are four prepared by HOUSE BEAUTIFUL. 10 cents is charged for this booklet. STERLING DIVISION, INTERNATIONAL SILVER COMPANY, WALLINGFORD, CONN.

LA PIERRE DRESSERWARE describes and prices fine dresserware in plated silver, gold plate, chromium and enamel. Many of the sets come in attractive presentation cases. Besides dressing table sets there are a number of attractive sets for men. INTERNATIONAL SILVER COMPANY, WALLINGFORD, CONN.

THE MAGIC OF FLOWERS is a valuable comment on flower arrangement, particularly in its relation to flowers used as decoration for the table. In connection with it there is a showing of the Nine Flower Pattern in silver plate. "15 leading Sterling Patterns" from the same silversmith shows handsome designs in flatware and hollow ware. R. WALLACE & SONS MFG. CO., WALLINGFORD, CONN.

THE HISTORY OF THE SPOON, KNIFE AND FORK is a description of the evolution through which these utensils have passed from earliest times to today. Included also is a description of how silver is made today, how to set breakfast, luncheon and dinner tables correctly, and how to take care of silver. REED & BARTON, TAUNTON, MASS.

THE ART OF TABLE SETTING. If you are in doubt about the correct way to solve any problem of table setting, you will find the solution here. Breakfast, luncheon, semi-formal dinner, formal dinner, buffet supper, afternoon tea—all are discussed in detail. In addition, there is an engrossing description of the making of silver by Gorham Master Craftsmen. A ten-cent charge for this. THE GORHAM COMPANY, PROVIDENCE, R. I.

THE CROWD COMES TO OUR HOUSE pays tribute to the fact that we have rediscovered our homes as more entertaining than night clubs. Alvin steps forth with menus and recipes to cover the greatest variety of occasions you may be called upon to deal with. It will also show you some of the fine Alvin patterns which will give famous dishes their proper setting. THE ALVIN CORPORATION, PROVIDENCE, R. I.

HOW TO PLAN YOUR WEDDING—AND YOUR SILVER is a booklet for brides. In handy form it contains spaces to list all the things you must do and the attendants you must think of. It also lists activities which should be thought of before the wedding and their proper dates. Interspersed with this information is excellent advice on the selection of a sterling pattern. The booklet costs 10 cents. THE TOWLE SILVERSMITHS, NEWBURYPORT, MASS.

COMMUNITY PRESENTS . . . and all of its Hints to the New Hostess are excellent reminders of the secrets she must learn about successful entertaining. The booklet is filled with illustrations of table settings and photographs of Community patterns. ONEIDA COMMUNITY, LTD., ONEIDA, N. Y.

House Furnishings

COLONIAL CHARM IN MODERN HOMES is a helpful booklet upon the arrangement of rooms with Whitney maple Colonial reproductions. The text contains many suggestions upon color, draperies, etc., and illustrations show rooms attractively furnished in the Colonial style. W. F. WHITNEY COMPANY, SOUTH ASHBURNHAM, MASS.

THE TRU-TONE CARPET BOOK. The choice and use of broadloom carpets are thoroughly discussed in this book, as well as the care of rugs after you have bought them. Illustrations in color show the various shades and types of "Tru-Tone" carpets and photographs of rooms show them in harmonious use. ALEXANDER SMITH & SONS CARPET CO., YONKERS, N. Y.

HOW TO CREATE DISTINCTIVE BEAUTY FOR YOUR HOME is a valuable discussion of room decoration. The booklet takes up various rooms separately, tells how to create proper color effects, particularly with the use of Wall-Tex, a washable wall covering obtainable in many patterns and shades. There is a ten-cent charge for this booklet. Smaller leaflets about Wall-Tex—"Decorate Your Walls as an Artist Would Do Them," "The Important Points of Interior Decoration," "Questions and Answers About Wall-Tex" and "What Washability Means" are free for the writing. COLUMBUS COATED FABRICS CORPORATION, COLUMBUS, OHIO.

VENETIAN BLINDS BY COLUMBIA describes the effective use of Venetian blinds in every room of the house. And it is true that the popularity of this type of shade has spread until even the kitchen is equipped with them (see the illustrations of kitchens in the General Electric houses shown in this issue). With many illustrations the booklet displays their use and there is a chart to show the standard colors in which they are procurable, as well as the colors of tapes which may be ordered. THE COLUMBIA MILLS, INC., NEW YORK CITY.

SETH THOMAS CLOCKS describes and illustrates many models from the current series of this century-and-a-quarter-old clock maker. There are fine modern types as well as traditional models. With the increased demand for clocks today, this booklet is valuable as an indication of the possibilities of selection. SETH THOMAS CLOCK COMPANY, THOMASTON, CONN.

FEDERAL ENAMEL WARE. Whether you are a bride equipping your first kitchen or an experienced home maker replacing kitchen-ware, you will be delighted with this booklet of enamel ware with such modern touches as streamlines and chromium covers. FEDERAL ENAMELING & STAMPING CO., PITTSBURGH, PA.

NEW FABRAY WASHABLE WINDOW SHADE. You will want to see this booklet which pictures something really new—a washable window shade at half the price usually asked and in sensationally new patterns. There is one that simulates a Venetian blind in a most realistic manner. CLOPAY CORPORATION, CINCINNATI, OHIO.

Building and Equipment

HODGSON HOUSES. This booklet shows with photographs a number of Hodgson models, of them now occupied. Plans are also given booklet devotes several pages to suitable pl and heating equipment, garages, playhouse There are answers to the sort of questions one to ask about a prospective home. E. F. H Co., BOSTON, MASS.

SOME HITHER AND YONS. In this booklet, h problems become an interesting story. It ex in simple, non-technical language, practically thing you will want to know about heating and how they operate, the relative merits of the care that should be given your boiler. HAM BOILER CORPORATION, IRVINGTON, N.

THE INSIDE STORY of the General Electr Furnace, in telling how this up-to-the-min furnace was created, gives a great deal of im general information that should be of value one contemplating the purchase of such equi GENERAL ELECTRIC COMPANY, NEW YORK,

BEAUTIFUL WOODWORK AND HOW TO HAVE tains an interesting synopsis of the history o finishing and gives instructions on how to or refinish pine to achieve various effects. SAS SOFT PINE BUREAU, LITTLE ROCK,

MODERN BATHROOMS FOR OLD. An autho bathroom decoration tells you new ways to m bathrooms beautiful and modern. There are illustrations of charming new color schem arrangements. C. F. CHURCH MANUFACTURI HOLYOKE, MASS.

Paints

THE LITTLE WHITE BOOK gives some int facts about paint which anyone with a ho be glad to know about. It is illustrated with graphs of homes that have been treate Cabot's Stains and Collopakes. SAMUEL INC., BOSTON, MASS.

Photography

AT HOME WITH YOUR KODAK contains suggestions of good "shots" to make arou house. Not only are there suggestions of t look for, but practical information upon and lighting angles both indoors and out. other booklets about still photographs and pictures with the Ciné-Kodak are available writing. EASTMAN KODAK COMPANY, RO N. Y.

Sanforizing

THE MANUAL OF SANFORIZED-SHRUNK is a esting explanation of this process which h tributed so much to the wearability of cot linen fabrics. The information in the ma valuable to anyone who purchases these fa garments made of them. A copy may be o for 10 cents from SANFORIZED-SHRUNK, NEW N. Y.

Gorham SILVERPLATE

The next thing to STERLING



Always in good company

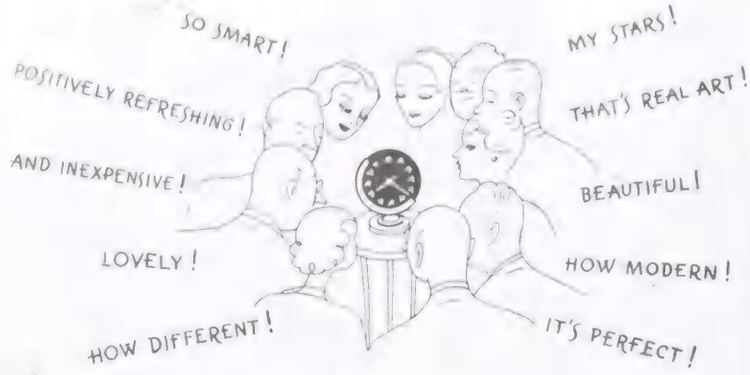
More and more, Gorham Silverplate is the choice of those who want silver that will last long, look well, serve well, over the years. You will always find Gorham Silverplate in good company!

The newest pattern in Gorham Silverplate is *Remembrance,* beautiful in line, modern in character, with just a suggestion of bud-and-leaf design to high-light its charming simplicity. Remembrance, like the other patterns in Gorham Silverplate, was designed by the artists who create Gorham Sterling. It is substantially plated with solid silver and reinforced with sterling at the points of greatest wear.

Gorham Silverplate is easy to own. For as little as $4.00 you can have 6 teaspoons, in any pattern. For $46.66 you can have a 34-piece set for 8, in a new modern presentation chest.

Silverplated hollow-ware by Gorham is available in designs in harmony with the flat-ware patterns. Leading jewelers everywhere will gladly show you Gorham Silverplate — *the next thing to sterling.*

GORHAM COMPANY . . . PROVIDENCE, Rhode Island . . . SINCE 1831



When Editors

get their heads together

WELL, you see, it was this way: We commissioned eminent designers to lift the years off clock designs. They did it wonderfully. Proudly we invited editors of leading magazines to preview these new creations. They came, they saw, they approved—and more! They were so impressed that they are featuring the new Seth Thomas Clocks as smart contributions to modern home decoration. That makes the new clocks NEWS! And speaking of making clocks, Seth Thomas has been at it since 1813, and some of the 1813 vintage still keep accurate time. Beauty *is* more than skin deep! But please see the *new* models! Seth Thomas Clock Co., Thomaston, Conn.

THIS IS A FAVORITE

"Twilight"... a miniature milky way on a dial of summer's night blue almost makes time-telling an experience. This little (5½ inches high) clock won many friends among the journalists. It's novel, but in thoroughly good taste. When this clock has an ivory dial with gold numerals and base, it's called MATIN. Both cost but $9.75, and run eight days on a winding.



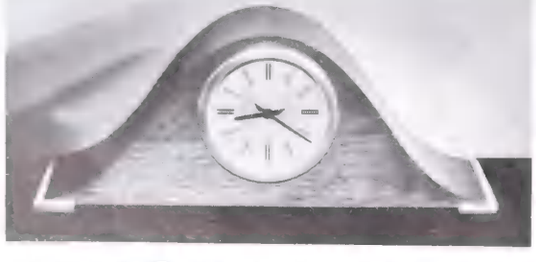


"The Rodson" sets on mantel, hangs on wall, or decorates bookcases or cabinets. Made of solid walnut, with silvered dial ring and hands. It's about 7 inches high, 9 inches wide. Electric movement. Same clock with 8-day movement is the DELOS. Both are but $9.95.



"The Dickson," just 4½ inches square, is convenient for all small clock purposes. It comes in three styles: walnut with brushed gold feet and trim; black with silver; ivory with gun metal. Self-starting synchronous electric. Or if you prefer it with 8-day movement, ask for DELPARK. In any style, key or electric, $7.95.

"The Rex" puts streamlines in a tambour clock. Case is American walnut, trimmings are brushed gold. It's as up-to-date as the minute it's marking. Strikes hours and half hours. Approximately 7 inches high, 16¾ inches wide. Self-starting electric. Only $24.95. With 8-day movement, it's the ZEPHYR. Price $22.50.



SETH THOMAS

Makers of fine clocks for more than a century

TO THE CLOCKWISE: These are only four of the many new Seth Thomas models. We [illegible] ... your local jewelry or department store—see what artists and engineers and the century-old clockmaker can do when they get their heads together.

Stone at Low Cost

CONTINUED FROM PAGE 75

the joints are not slushed full it may collect in pockets and eventually seep through. Waterproofing the inside of the wall does not prevent it from entering—it merely dams it up. But with Flagg masonry the stones are laid on edge and form only about one-third of the thickness of the wall. The water that may enter the joints between the stones is prevented from penetrating by the backing of waterproof concrete.

LEAKS IN MASONRY walls, however, are also apt to occur around windows and doors and chimneys. Proper flashing will take care of the latter. Laying all surfaces so that they will shed water and especially not pointing the mortar at the window sill so that when the wooden sill shrinks it becomes a rain catcher will help the former. Trouble from leakage is almost eliminated in these walls of stone and concrete. The only place where apertures are likely to extend from outer to inner surface, allowing water to enter, is where wires tie the forms together. Leakage here can be avoided if care is taken to slope the wires upward from the outside. Probably no masonry wall is absolutely water-tight. These are far less easily penetrated by water than any other form of masonry.

THE NEW METHOD of building with stone was hailed at its inception as a panacea for all the troubles of the person of small means who wished a home. Mr. Peters admits that he was carried along by the first wave of enthusiasm and found himself unceremoniously thrown on the rocks by it. The expected economies of Flagg masonry appeared to be a myth in their application to the small dwelling house. He was determined, however, to build with stone and to build moderate-priced houses. He designed and built, studied his costs, and designed and built again. Sometimes costs were low and sometimes excessively high. In the end he developed some definite rules of design, following which he built houses that were not cheaper than frame but that were within reach of average means.

FRAME HOUSES MAY vary tremendously in unit rate costs. So also the Flagg house may be expensive or may be kept low by the combination of several economical factors. For instance, an extra foot in the height of a masonry wall may mean just the stroke of a pen in the drafting room, but on the job it means handling one ton of stone and concrete for every twenty feet of length. Moreover, the cost of masonry is steadily increased as the wall goes up due to added difficulty in lifting and handling materials. Mr. Peters' experience with more than a hundred houses has proved that while wall areas up to eight feet may be built for an average cost of $10 per cubic yard, those from eight to fifteen feet cost $12.50 and those above, $15. A house with rooms of low ceiling height therefore will cost less than one with high ceilings, other factors being equal.

THE PROBLEM, HOWEVER, is not only to have low walls but to have no more of them than necessary. In other words, the house must be proportioned so that the wall area incloses the greatest amount of useful space; it must [illegible] to the smallest perimeter and [illegible] not have jogs and irregularities. [illegible] is particularly true with the Fla[illegible] tem where extra forms are [illegible]

MANY OF Mr. Peters' houses ar[illegible] posed of several units diffe[illegible] combined. In a number of the [illegible] the living room unit is a separat[illegible] one story. It may be either an [illegible] right angle wing or it may fo[illegible] central portion of the house h[illegible] end gables. Its size may be incre[illegible] decreased without materially ch[illegible] the whole plan. The sleeping an[illegible] ice quarter units may likewise be[illegible] ed in size to meet family requir[illegible] Such details as ceiling heights [illegible] cation of windows and doors [illegible] termined by the size and position [illegible] individual house, the need for [illegible] tion and the family furniture.

IN THE INTERIOR finish there is th[illegible] simplicity apparent in design an[illegible] struction. There is almost no woo[illegible] The windows, whether steel or [illegible] casements or double hung sash, h[illegible] head or side trim, the plaster [illegible] carried to the frame itself. S[illegible] either of one and one-quarter inc[illegible] or colored faïence tile. These s[illegible] set deep in the wide plaster rev[illegible] the windows. The baseboard, wh[illegible] ter all is primarily a useful feat[illegible] not an ornament, is a 1" x 4" [illegible] white pine applied before plaste[illegible] that it is flush with the plaster. [illegible] all the fundamentals of decora[illegible] simple as possible. If your m[illegible] mands something gay or spectac[illegible] it be paint or wall paper or d[illegible] which can be changed if you [illegible] them, rather than dripping pla[illegible] colored bathroom fixtures," is [illegible] Mr. Peters' axioms.

THE COST OF Flagg masonry? I[illegible] cheaper than frame construction [illegible] is within the reach of the smal[illegible] owner who wants a masonry ho[illegible] is willing to forego certain une[illegible] features to obtain it. Estimated [illegible] with a $10,000 house the Flagg [illegible] costs about $200 more than fra[illegible] $100 less than brick veneer. Varia[illegible] cost of the outer walls are less [illegible] tant than might be supposed [illegible] these walls represent only a sm[illegible] centage of the total cost. Foun[illegible] roof, plumbing, interior finish, [illegible] main about the same. But over [illegible] of time the masonry house show[illegible] ing since it requires minimum [illegible]

THERE IS SOMETHING about [illegible] house that appeals to almost al[illegible] It seems to answer a wish for [illegible] nence and security. Because [illegible] abundant in many parts of the [illegible] and a natural part of the la[illegible] houses of stone give the pleas[illegible] gestion of having been created [illegible] vidual effort. As though we had [illegible] the land, gathered the stones [illegible] them one upon the other with [illegible] hands. Stone masonry has a [illegible] which is kindred to that of ha[illegible] timbers, a quality remote from [illegible] ing of machines and mass pr[illegible] And so this story of the ston[illegible] created by a different method [illegible] usefulness. It brings masonry [illegible] tion within the means of us all

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MRS. CHISWELL DABNEY LANGHORNE

"I'M ALL READY TO GO ON AFTER I'VE SMOKED A CAMEL...IT ALWAYS SEEMS TO RENEW MY ENERGY"





e Langhorne estate, "Green-," in Warren, Virginia, is us for its hospitality. "I do e that people like finding cig-es on every table," says Mrs. horne, "and Camels disap- amazingly fast. Every one them—they are mild and never tire of their flavor." le prefer Camels because hat mildness and flavor.

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. LANGHORNE grew up in New Orleans, the daughter he late Judge Saunders, of the Supreme Court of siana. Now she lives in Virginia, where she rides to ds. "One thing I especially like about Camels," she "is the fact that they are not strong and yet, if I ired, smoking one always picks me up. I feel better more enthusiastic immediately." Camels release your t energy—give you a "lift." Millions more are spent year by Camel for finer, more expensive tobaccos.



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Air Conditioning . . . All-electric kitchen . . . Scientific lighting . . . Automatic heat . . . Electric laundry . . . Low

Hundreds of these demonstration homes are now nearing completion all over the country . . . one will be open for exhibition near you this month.



WHAT IS THE "NEW AMERICAN" HOME?

"New American" is not a style of architecture. It is a house designed from the inside out to provide greater comfort, less labor and better health for the entire family

LAST SPRING 9,000 architects entered the General Electric architectural competition. And from it came the "New American" home—an entirely new conception of what a dwelling place for American families ought to be like. It is a type of house designed from the inside out instead of the other way round.

These "New American" homes are not any particular style of architecture. On the outside they may be Colonial, or Georgian, or even so-called Modern. But *inside* they all have one thing in common . . . they are the most livable houses you ever saw.

As the leading maker of equipment for the home, the General Electric Company is vitally interested in improved standards of living for American homes. So we have sponsored the building of hundreds of "New American" demonstration homes in population centers all over the country. G-E does not build these houses. They are put up by local builders, ar locally. They are on free public exh a short time, and will then be sold.

By all means go to see the "New home nearest you. It shows what c to provide new standards of healt and convenience for the entire f new house or your present home. you to visit the "New American" mediately, and to send for the fr illustrated booklet "How to Make 'New American'." Any G-E dealer where the nearest house is, and may be had by writing General El pany, Demonstration Home Depa Lexington Avenue, New York, N.

NO "BLUE MONDAYS" HERE—*The laundry in this house is a pleasant place. G-E equipment does the heavy work at the flip of a switch.*





COMPLETE ELECTRIC KITCHEN—*Kitchen "work" isn't really work in the "New American" home. The utensils are "built in" the electric kitchen. Meals are scientifically balanced.*



It's easy to get breakfast or entertain at tea in the "New American" home. With G-E appliances you can prepare a meal right on the table.



AIR CONDITIONING—*The "New American" home i throughout, and heated economically by a G-E Oil or G trically controlled. The cellar becomes a pleasant recrea*



PHILIP B. WALLACE

Looking down on the main terrace from the steps leading from the dining porch. The house is Mr. and Mrs. James Sinkler's, outside Philadelphia. Steps in the center go to a lower terrace. George Howe, architect

Very Old and Very New

by EMILY KIMBROUGH

DERN decoration has moved odily, colors, shapes and textures, into the country house of Mrs. James Sinkler in Paoli, the very tip of the Main Line Philadelphia. Under the very dance of Mrs. Sinkler, it has ed how to settle down quite with age old masks from Siam, om a temple in Siam, with an friendly nod for the dining hich is a Tuscan room in the the early seventeenth century. all came about is a fascinating a very simple one.

MRS. SINKLER like the country. ore animals, they are enormrested in aspects of archeology, rly in the East, and, since they young and discerning, they are pletely at home in a modern Therefore, Mr. George Howe them, on their approximately es in the heart of woods and house of warm, tawny native hich seems to emerge from the side into which it curves. At m of this really precipitous t was once a rather commonle meandering creek has been up to make an astonishing ad and deep, with even an re and there.

WOODS CROWD close around the cept on one side where they sacrificed to a hidden garden es down to the shore. The color in the water may be ngoes or other tropical birds ve been brought back by Mr. Sinkler from their travels, and until winter, when they are the Zoo. The monkeys from on one of the islands in the lake, and do not have to go in to the Zoo at all, because the climate in the part of Siam from which they came is so nearly like that of Philadelphia. The peacocks, some of these, too, from Siam, wander up and down the hillside and through the garden, although they have a house of their own down by the entrance gate. One seems to have become a self-appointed sentry, and stands almost all day on the terrace side of the big glass door into the house to see who comes in. The only creature that is caged is the bear, just beyond the entrance court, and the dogs pay not the slightest attention to any of them.

THE DRIVEWAY TO the house comes past the stables on one side, and the open field with jumps in it, for schooling, on the other, to the walled court, and front entrance of the house. On this side, the house itself seems to be almost one-storied, because the other side drops so steeply down the hillside. From the entrance hall of dull brick and terra cotta tiles, a few steps lead down to the main hall which runs the length of the house, but directly ahead is one of the most dramatic achievements. An enormous door of glass, metal-framed, and edged in silver metal, opens from the somewhat dark entrance hall, upon a view of the terrace, and under it, a glimpse below of the lake itself. When, added to this, the sentry peacock spreads his tail against the glass, the whole effect is a little breath-taking. At the far end of the long hall, to the left of the entrance, a stairway of dull, smooth brick with beautifully simple iron banister, goes up past very high windows hung with soft green, to the over-hanging balcony of the second floor. Old fabrics, some from China, others from Siam, hang over this balcony and almost touch

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THE Hereford pattern on our Colonial shape is a beautiful example of the Neo-classic trend which is so strongly appreciated among people of good taste. The warmth of the decoration is subdued in keeping with the character of the design and adds a note of distinction to the table setting of the discriminating hostess.

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ADDRESS H



One side of the house showing the two-sided window in Mrs. Sinkler's room, upper left. The archway in the center is the entrance to the large center door

the new metal stair rail below, without the least impression of unfriendliness. Beyond the stairs a door of solid gumwood, relieved only by the narrow frame of silver metal which is used throughout, leads to the kitchen quarters.

DIRECTLY ACROSS THE long hall, from the foot of the stairs, the dining room opens on an out-door dining porch suspended over the peak of the descent to the lake. The porch is simplicity itself. The stone of the house makes its walls only waist high. Untrimmed logs up the sides from the stone, and over the top, form the framework for the screening which turns it into a room. The dining room is a formal room, with an austerity which makes a happy contrast to the lavish imaginativeness of the other rooms. Seventeenth century Tuscan in period, the floor is uncovered brick, like the hall and stairs, the windows are hung in coarsely woven rust-colored fabric. At one end a wall hanging of dull green with gold threads maintains the sober dignity of the room, but the modern landscape on the side wall in live greens accents it vividly.

IMMEDIATELY ON THE other side of the dramatic glass center door, the small library and study for Mr. Sinkler breaks into all the life and color that was suppressed in the dining room. The walls and floor are cork, the rug is a warm beige, the fireplace is of slate, and the window hangings are slate and gray blue woven fabric like a homespun. Bookcases go up to the ceiling on two walls, although some shelves are used for the jars a aquariums where Mr. Sinkle some of his fish. Fish are his p hobby, and the big aquarium u long window which stretches ac wall of the study is divided i rate apartments for individual ilies. They are as decorative feature of the room, and hold t with perfect equanimity even the Cambodian heads on the piece or the brilliant fabric w ing over the fireplace. The fur modern, softly upholstered an framed.

FINALLY, THEN, BEYOND the stu brick steps at its very end, opens into the dramatic big room. Mr. Howe seems to use in a room as he would pu marks in a sentence. Sometimes small, explanatory commas; s they are like semi-colons to a a change and contrast, and a are periods which mark the en particular idea. But the windo drawing room is an exclamati a mark of astonishment that su could be. There is no concilia dow sill. The window itself stantly from the floor, narrowly with metal to mark it. Outside lar and metal-banded balcon the room itself to its very over the terrace and the centr of all, the lake, for the soun water over the dam and the sig lake are in every room.



The entrance court which conceals the steep drop on the other side and gives the impression of a rather conventional, pleasant and low-built country house

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reams of master craftsmen go beyond the beauty of today in this exquisite new china. dern distinction of design, in charm of color, it lifts the table to new harmonies, achieves fulfillment of loveliness . . . You may choose a complete service, from the *Berkeley Square* ree other equally distinguished designs in Community China, at the better stores. *k your dealer how you can save from $5.00 to $12.00 on services, by the Quantity-Discount Plan*

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Sunlight for your table and your pocketbook, too

SUN-RAY is not only new and beautiful, but definitely inexpensive. Many of the pieces carry price labels lower than fifty cents: and the average price of the larger pieces is less than two dollars.

There are more than sixty pieces in the line. New ones are being added constantly. Not only plates and bowls of various shapes and sizes... and tumblers and goblets ...but also dozens of handy dishes for jellies, relishes, nuts, mayonnaise, candy, cigarettes, etc.

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Here is a pattern to get started on now, and add to for years to come. See the entire line at your dealer's today. Illustrated above are: footed table tumbler, goblet, sherbet, 3-part relish, ice bucket and tongs and 12-inch sandwich plate. Fostoria Glass Company, Moundsville, West Virginia.

•

IMPORTANT REMINDER: *Fostoria dinner-ware, both plain and etched, is made in "open" sets. New pieces may be added or broken ones replaced at any time. Inquire of your Fostoria dealer.*

Fostoria

THE GLASS OF FASHION



One end of the drawing room with the dramatic window. The corner shaft is one of four which light the room. Many pieces have been collected from the Orient

THE WALLS OF the drawing room are the palest sea foam green, the rug is a soft mulberry, and the sheer window hangings are as inconspicuous as possible to call no attention away from the beauty of the window and its overwhelming light. Here, in strange harmony, the young and the very old adornments of a house meet, and find themselves amazingly akin. A sarong, delicately woven, hangs on the wall above a couch which Mrs. Sinkler herself devised. The couch is made of a double box spring with a single mattress super-imposed, the whole covered in a tête de negre cloth like duvetyne. One can sit on the lower level and lean against the upper, or go all the way to the top to sit against the pillows. On one side of a low arm chair of very young origin, a stand with cross bars of copper provides the modern reading lamp; on the other a ceremonial drum of bronze, intricately carved, from northern Siam, has become a side table. Balancing this, on the other side of the room, a table made of copper surmounted by a glass top, and r arrived from Paris, stands besi other arm chair of equally mod sign. All are akin because they of simple design and beautiful manship. Silver metal shafts up t corners light the room beyond casional lamps, and tall doors o wood lead into the little gree

UPSTAIRS THE GUEST rooms, each individual and deliciously mode from one side of the long hall Sinkler's room, however, at th is, like the drawing room below, tized by a window which goes the corner. It occupies, in other one entire end of her room, sides, with no intervening wa opens, too, onto a balcony. H dressing room has a floor-to-ceili ror behind the dressing table, turns out to be a revolving d at a push, opens into Mr. S dressing room on its other side.



A view through the big drawing room window over the balcony through the trees to the lake below. Uneven muntins of metal framework are decorative, unusual

OD-ENOUGH-FOR-GRANDMOTHER *Isn't good enough for you*







re going to use that fine old four-, you'll modernize its working -add modern ease to old-time nce with new springs, new ess, new sheets, new blankets.

PARDON our lack of sentiment, but facts are on our side: *Never before rcale sheets reached their present pitch ction! Never before has the price for been so easy for any one to pay!*

's break with tradition, once for all, d out exactly what's what in sheets, *d now.* Let's learn that this year's es and this year's methods are set- irely new standards of quality.

And let's learn that there isn't a finer sheet made than Cannon's Fine Percale. Yet this sheet sells for *almost a third less* than the price you've probably been paying. (Only about $2.50 each in single-bed size, at regular prices.) Here are sheets of exquisite fineness, having more than 100 threads to the inch each way . . . even, smooth, soft and strong . . . lastingly snow-white, longer-fresh and woven for years of special service.

Cannon costs are kept down by large-scale operation—Cannon quality is kept up by new-day planning and scrupulous care. Modern machines and modern methods mean constant advancement. . . . Insist on seeing *Cannon's* Top Quality Percale next time you shop for sheets. The Cannon name, on anything, is your promise of more-for-the-money. . . . Cannon Mills, Inc., 70 Worth Street, New York City. World's largest producers of household textiles.

CANNON MAKES THREE FIRST-CHOICE SHEETS . . . (1) *Cannon Finest Quality Percale for about* $2.50—(2) *Cannon Utility Percale, about* $1.70—(3) *Cannon Muslin, about* $1. . . . *Each is the smartest buy in its class.* (*Made by the makers of Cannon towels.*)

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Note the simplicity of construction



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The Forgotten Groom

CONTINUED FROM PAGE 58

use a little later. Let the oven be very hot, and when the meat begins to brown, pour over it two cupfuls of red wine. Cover the casserole, lower the heat, and let cook slowly for two hours or more. Pour the sauce into a saucepan, pressing the cooked vegetables into it through a sieve, and adding the chopped liver and heart. Let simmer gently for four or five minutes, and just before taking off the stove thicken with a butter-ball well creamed with a teaspoonful of flour. Pour 1/3 cup of heated brandy over the rabbit (still in its casserole) set flame to it, and after it has burned merrily for a minute or two, extinguish it with the sauce. Serve at once in the same dish in which cooked.

SQUABS ROASTED AND served in a casserole with sauerkraut is such a grand dish that any husband, at the first mouthful, will realize he has made a successful marriage. Rub the squabs inside and out with olive oil or butter and pepper and salt. Put them baking pan with an unbroken cl garlic and a bouquet of herbs; ad a cupful of water and roast in hot oven for fifteen minutes. Drai sauerkraut that has been boiling f hours, and half fill a casserole w Lay the squabs on the bed of saue pour the juice from the birds ov put the bouquet and the garlic cl the middle, and put a tight-fitting on the dish. Bake in a moderat 40 minutes, and remove the herb garlic before serving.

ON THE DAY you don't have the p can try this pancake combi Make the thinnest possible pancakes, and roll them up w sweetened apple sauce seasoned cinnamon. Sprinkle over with po sugar, and mark with the red-hot of a steel kitchen fork. Serve hot, boiled custard flavored with to which has been added a ge quantity of chopped toasted almo

Good Buys of the Month

AS SHOWN ON PAGES 52 AND 53

Prices may vary slightly at different shops. The numbers at the beginning of the paragraphs refer to the photographs

NUMBER 1: *Kensington Ware:* Hammacher Schlemmer, New York; Shreve, Crump and Low, Boston; Joseph Horne, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; Halle Bros., Cleveland; Stix, Baer and Fuller, St. Louis; S. and G. Gump, San Francisco; Bullock's, Los Angeles.

NUMBER 2: *Wamsutta Percale:* Altman, New York; R. H. Stearns, Boston; Joseph Horne, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; Halle Bros., Cleveland; Ely and Walker, St. Louis; Raphael Weill, San Francisco; Bullock's, Los Angeles. *Utica Percale:* Altman, New York; R. H. White, Boston; Gimbel Bros., Pittsburgh; Davis Co., Chicago; J. L. Hudson, Detroit; Famous and Barr, St. Louis; White House, San Francisco; J. W. Robinson Co., Los Angeles. *Pepperell Percale:* Gimbel Bros., New York; C. F. Hovey, Boston; The Fair, Chicago; Stix, Baer and Fuller, St. Louis; City of Paris Dry Goods, San Francisco; The May Co., Los Angeles. *Cannon Fine Percale:* McCutcheon, New York; Boggs and Buhl, Pittsburgh; R. H. Stearns, Boston; Marshall Field, Chicago; Wm. Taylor and Son Co., Cleveland; Scruggs-Vanderyoort-Barney, St. Louis; The Emporium, San Francisco. *Cannon Utility Percale:* Altman, New York; Gimbel Bros., Pittsburgh; T. D. Whitney, Boston; The Fair, Chicago; Halle Bros., Cleveland; Famous and Barr, St. Louis; Raphael Weill, San Francisco; J. W. Robinson, Los Angeles.

NUMBER 3: *Pitt Petri accessories:* Pitt Petri, New York; R. H. Stearns, Boston; Kaufman, Pittsburgh; Tatman, Chicago; Bleazby, Detroit; Halle Bros., Cleveland; Scruggs-Vandervoort-Barney, St. Louis; S. and G. Gump, San Francisco; Bullock's, Los Angeles.

NUMBER 4: *Martex Poinsettia:* Altman, New York; Jordan Marsh, Boston; Kaufman, Pittsburgh; Marshall Chicago; J. L. Hudson, Detroi Higbee Co., Cleveland; Famou Barr, St. Louis; The Emporiu Francisco; The May Co., Los A *Martex Admiral:* Wanamaker York; T. D. Whitney, Bosto Horne, Pittsburgh; Marshall Chicago; J. L. Hudson, Detroit Bros., Cleveland; Scruggs-Vand Barney, St. Louis; Raphael We Francisco; Barker Bros., Los *Cannon Biarritz:* Macy, New Yo Boston Store, Chicago; The M Cleveland; J. W. Robinson, l geles. *Cannon Rendez-Vous:* New York; Jordan, Marsh, Kaufman, Pittsburgh; The Bosto Chicago; J. L. Hudson, Detro May Co., Cleveland; White Ho Francisco; May Co., Los Ange

NUMBER 5: *Russel Wright ch and punch set:* Carol Stupe York. *Salad Set:* Wanamake York. All three are also at the ing: Filene's, Boston; Kaufma burgh; Marshall Field, Chicag Hudson, Detroit; Sterling Welc land; Stix, Baer and Fuller, St Charles Brown, San Francisco Robinson, Los Angeles.

NUMBER 6: *Hartmann luggag* sively Saks-Fifth Avenue, New

NUMBER 7: *Oneida Communi plate:* McCreery, New York. *Square china:* B. and L. D. Hempstead, Long Island. *Plat and plates* are also at the f Jordan, Marsh, Boston; Wm. J Pittsburgh; Marshall Field, J. L. Hudson, Detroit; The Cleveland; Stix, Baer and F Louis; The Emporium, San F The May Co., Los Angeles. *plate and goblet:* Stern Br York; Jones, McDuffee and Boston; Marshall Feld, Chicag Robinson, Los Angeles.



may we do your

FRETTING

for you?

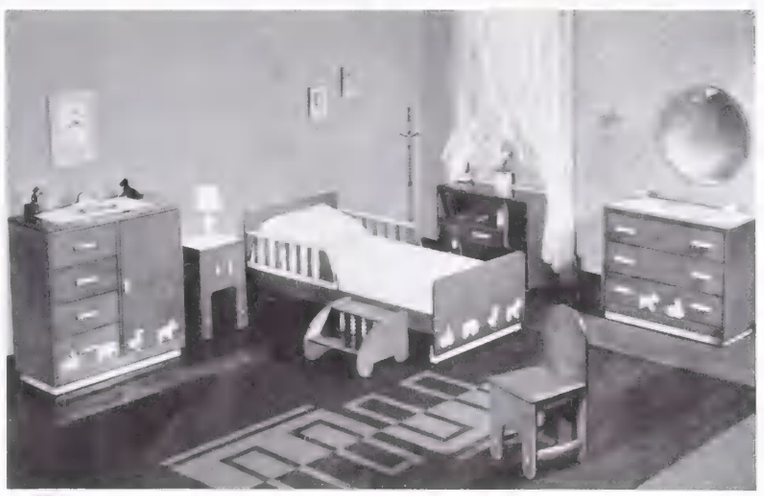
Autumn is a brisk season, but dangerous in its invitation to upheaval. You get a mighty surge of power and urge to do things. Rip the house apart, redecorate, mend and fix, paint and clean.

It's a grand feeling, but almost too much for one person or family to handle—starting from scratch. That's how we came into the fretting business. We've been on a campaign to help readers with their problems for goodness knows how long. We have expert fretters on choosing building sites and planning building structures; on picture-hanging and kidney-devilling; on dogs and cats and trips and window-boxes; on practically any home subject under the sun.

But this is the awful secret. Once a fretter, always a fretter. It's our life and breath, and if you don't write and ask us for the advice we so honestly wish to give, how are we to do our appointed share of fretting?

So let HOUSE BEAUTIFUL serve **you,** as it tries to serve all its readers in its pages each month. Let us know the details of any problem that is weighing you down, and we'll be promptly at your service. Just drop a line to

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HOUSE BEAUTIFUL
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A Child's Room

An Original Creation by LULLABYE

Sanctuary! When youthful impulses find little bodies too tired to respond and sleep dims the lustre of sparkling eyes, happy is the child who goes to his slumbers in this perfect haven. Here is furniture a child can understand. It is built to his size and finished in a way most interesting to him.

The Animal Cookie ensemble is modern maple with animal silhouettes in old ivory. It is an original creation by Lullabye, originators and builders of distinctive furniture for children. Other splendid infant's sets and juvenile ensembles are illustrated in the booklet, "It's Lullabye Time." Write for your copy and then plan your nursery.

LULLABYE
Stevens Point, Wisconsin

FINE FURNITURE FOR CHILDREN SINCE 1897.





...but even NEWLYWEDS would enjoy eating in this cheerful maple room

HAVEN'T you always had a room like this in mind? Haven't you envied friends proud in their possession of cherished pieces of sunny, cheerful maple?

You need envy them no longer. Here is a dining-room of which even an ancestor might be proud — a room by Whitney.

Whitney reproductions are made with a pride of craftsmanship which recaptures the spirit of the originals. Every piece is built of genuine northern rock maple and birch, cabinet woods that have lived gracefully through generations.

Go to the nearest Whitney dealer— we will gladly tell you who he is— and ask to see the "Whitney House." There you will find this enchanting dining-room, and many others equally fascinating. Whitney designs combine naturally without having to be matched in suits and therefore you can "fill in" as your budget allows.

It's fun to buy furniture in a "Whitney House" and easy too for even the most inexperienced bride and groom. Just to give you an idea, the pieces shown are priced as follows:

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7192 China Cabinet	70.00
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7102 Butterfly Extension Table	48.50
7200 Side Chair	9.00
7201 Arm Chair	14.00
7161½-A Ladder-back Rush-seat Arm Chair	24.00
7190 Buffet	75.00
6301 Round Mirror	26.50

W. F. Whitney Company, Inc.
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★WHITNEY★

Whitney Maple is made in Canada
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NORMAN

The "Ballroom Blue" bedroom uses "Rambler Rose" chintz, Cela ninon glass curtains, taffeta on the beds, mahogany furniture Virginia Craftsmen. Decorated by Miss Margaret Mix of McCutch

Williamsburg Encore

CONTINUED FROM PAGE 68

THE SHOP NEXT felt the need of developing special fabrics for its rooms. Document fabrics and drawings of fabrics were consulted and, with the aid of the decorators and Mr. Cyrus Clark, designs were selected which are appropriate.

THE ROOM SHOWN on page 68 is painted with the color called "Palace Mulberry." This is the color of the southwest entrance hall of the Governor's Palace, also shown on the same page. Sometimes this shade is called "Pantry Mulberry" because the room was in reality an entrance hall from the outside kitchen. Mrs. Nash found this color frequently in tiles, porcelains and fabrics of the eighteenth century. The chintz here is the Hydrangea, has a blue background and green accents. It is to McCutcheon's everlasting that this lovely material is avail a 36-inch width for $.75 a yard.

THE FURNITURE IS eighteenth mahogany, largely English, with covered in the chintz used in the ies, a love seat (shown) in oyste damask, and two side chairs in treuse velvet. A wing and armch covered with blue damask. The green leather armchair, a tan desk chair, and a pickled pine de cabinet.

THE BEDROOM IS "Ballroom Blue." ground color of the wall paper Governor's Palace Supper Roo chintz "Rambler Rose" is $1 a a 36" width.

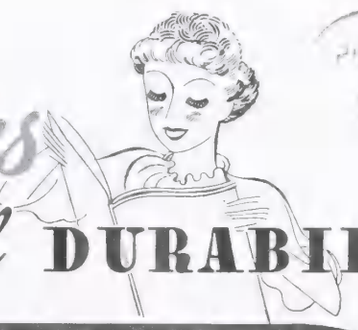




Close-ups of the "Hydrangea" and "Rambler Rose" chintze

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a delight it is to own a set of Federal "Chip-proofed Stain- Enamelware—the most beautiful and efficient kitchenware in the . It saves enough fuel to pay for itself in a short time. It saves lavor and vitamins and is the most sanitary, easy-to-clean ware ade. This Federalware is many times more durable than ordi- namelware and provides many exclusive labor saving, money sav- ing features including quick heat-conducting Double Black Bottoms, Chromium Covers, Bakelite Knobs, Built-in Handles and Vapor-Seal utensils for healthful, waterless cooking. See these two specials at local Department and Hardware Stores. Remember, this special offer will close Oct. 31st. Federal Enameling & Stamping Co., Pittsburgh, Pennsylvania. World's largest manufacturer of enameled kitchenware.

* slightly higher in Far South and West.

"CHIP-PROOFED STAINLESS" FEDERALWARE

Brides choose bedding *exclusively* at ★MACY'S!

Chevron stitched Celanese Taffeta comfortables

Macy's own brain child! Exquisite Celanese taffeta topped with a trapunto design and filled with purest white down. Cut size 72" x 84" in colors to match the blankets.
Bedding Ensembles, *Sixth Floor* **19.98**



Elegant satin-bound blankets of purest wool

Another of Macy's own and finest! Cut and bound separately to be used singly or in pairs. *Solid colors of green, gold, orchid blue, rose and rust.* 72" x 84". Pr. **19.98**
Macy's Bedding Ensembles, *Sixth Floor*



NORMAN B

Silver by Frank Smith. At the foot of the photograph are a fork and a spoon in the Edward VII pattern. Above them is another pair in the Fiddle Thread design. The third pair is the Pilgrin

Documented Silver

CONTINUED FROM PAGE 65

and Roman art. Pompeii, where it was rampant, was dug out in time for it to be revived by the brothers Adam. Gorham kept a long tradition alive with its 1913 revival. The rightness of the decision is proved by the continued success of the pattern. Take note that it can be used well with Heppelwhite, Sheraton and American Colonial styles.

THE VERY NAME Craftsman gives you an idea of the pride which Towle Silversmiths feel in this design. The story of its creation fills in the details. Mr. H. E. Nock of Towle conceived the idea of the design four or five years ago while he was traveling in Europe. He wanted to make a pattern, modern in spirit, but with none of the "istic" feeling. When he began to set down the design he had visualized on his drawing board, it didn't progress as he wanted it to. So he worked at it directly in the metal. He developed with his own hands the plain front pattern, the carefully shaped beveled edges. Towle has done everything possible to keep the hand-made look of this original. For a long time only chosen workmen were allowed to work on the Craftsman. The handle and the bowl of old silver were made separately, then soldered together. The joint is often plainly visible. Craftsman has a suggestion of such a joint. It is such characteristics of old silver which make this, a modern pattern, possess an innate period simplicity. We show it with a swirling glass épergne flocked in pink which was provided by Gerard, and which has about it the flavor of both the old and the new.

THE ALVIN CORPORATION has gone back for the wellspring of its Bridal Bouquet Repoussé to 1680 and even further. Silver of this type was made at the end of the seventeenth century in England. But long before that, in all art, flowers have been taken over by artists to serve their decorative purposes. It is the technique, not the theme, which dates from the seven century. The theme is timeless. search in the intricacies of this p you will find the flowers you love an amazing number of them. into one design. The Chelsea shepherdess of 1745 from the E Antique Shop has her overskir of flowers.

IF YOU ARE vague about the "Colonial" dates, you will be g know that the Georgian Colonial to which R. Wallace went b pattern, fell between 1725 and This has been characterized second great Colonial era. The of Europe was beginning to America. Ornamentation was added to simple forms. Our s and our planters were doing wel so this elaboration fitted well their purses and their moods. G Colonial is a very simple patter it has a suave decoration which it a rich pattern and a part graceful one. With it is shown erous and massive crystal decante Olivette Falls.

HAWTHORN, REED AND BARTON est and, incidentally, one of the successful designs, is also G though not Colonial. Here al form is simple and the decorati to the point of sophistication. typical of the times and in a typical of our times. The edg gadroon motif, picks up light facets of a precious stone, dra the extreme restraint of the panel. Looking at this patter may remember suddenly that y an old piece of china or even a set of plates which has a bor the border of Hawthorn. Of the old Spode plate from the Antique Shop.

INTERNATIONAL STERLING'S RICHE another this-season's débutante reason for it and the time ch it are noteworthy. Internatio

that there is a distinct vogue
is for lavishly decorated silver.
e meet up with elegance again.
heavy, which gives it dignity.
characteristics are undeniably
f decoration this autumn. The
itself is dedicated to the reign
is XIII and is decidedly spirited.
ough it is an important looking
it has a very personal charm.
Montague provided the small
ter soup tureen which you see
. This exquisite piece is dated
815.

IF YOU LOVE the purest of the pure in Colonial silver, Watson's Colonial Fiddle will be your pattern. For this design is as faithful to the fine old modes as it is possible for silver to be. It has the simplicity, the sturdiness and the aristocracy of the silver which came from the hands of the Boston craftsmen who launched the silver craft on its way. It is a pattern without compromise, as sure of itself as any Puritan. It has the distinction of age. With it we show two mellow wood tea caddies from Florian Papp.

The Ben Smith Tavern

CONTINUED FROM PAGE 73

OMMODATING THE huge house to
n needs, Miss Leonard has dis-
very little the old tavern flavor.
r (pictured on page 73) has
ft as it was with a collection
bottles, mugs and glass, and
m itself is now used as a game
The double parlors are superbly
n, and in the expansive old din-
m the family may dine as it
—either at a large square ma-
drop-leaf or, when a large party
served, at one of the long nar-
ern tables with all the glory of
Staffordshire.

REPLACES HAVE not been opened
he front rooms but, as more in
with the period during which
spitality of the inn was at its
each has its open-front Franklin
nd for decorative effect the fire-
rames are lined with rare old
tiles. Benches from the long
y room on the second floor, to-
with one of the tavern tables,
en removed to the old horse
nd equipment provided so that
ring the summer months, meals
served in the open looking out
meadowlands of the Connecti-
ley.

AVERN WAS built originally about
Major John Smith, who main-
it as a public house. Later the
y was sold to Benjamin Smith
is his name which has been
with the place. The original
e faced on Middle Street, one of the three beautiful elm-bordered avenues for which Old Hadley is famed. But about 1840, catering to the convenience of the traveling public and the increased stage traffic of the Post Road, the house was extended to twice its original size and an imposing entrance provided on the Bay Road side.

EXTENSIVE ALTERATIONS WERE made in the interior at that time. The original chimney and staircase were torn down and the entrance hallway thrown into one of the old front rooms facing Middle Street. This now became the side entrance opening into the "ladies' parlor" and from that into the big dining room in the rear, where connection was made with the entrance hall in the new front on the Bay Road.

RIGHT AND LEFT of this hallway were the "setting" room and bar respectively. A new staircase led upward to the sleeping rooms and the long assembly hall, extending across the front of the house where public gatherings were held. A long kitchen-ell extended to the rear, terminating in open sheds where horses were sheltered and fed and above it was a hay loft and lodging for the hostlers. At the end was the carriage house.

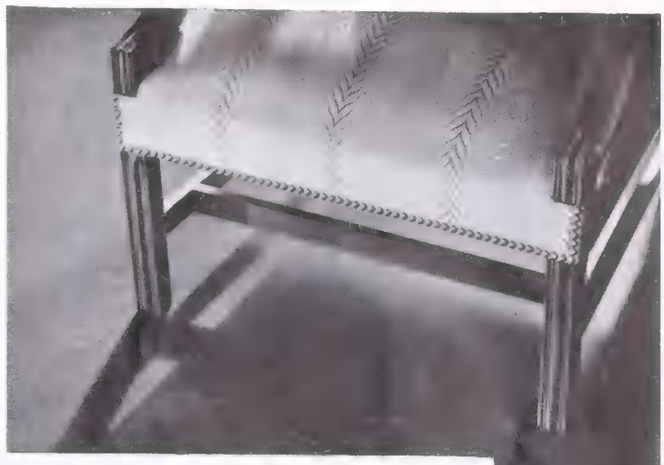
IT IS A new sort of adventure, adapting an old tavern as a private house. With all the pleasant historical association and equipment which she found, Miss Leonard has dealt gently and wisely in making it her home.

—CHRISTINE FERRY

Revolution in Autumn

CONTINUED FROM PAGE 49

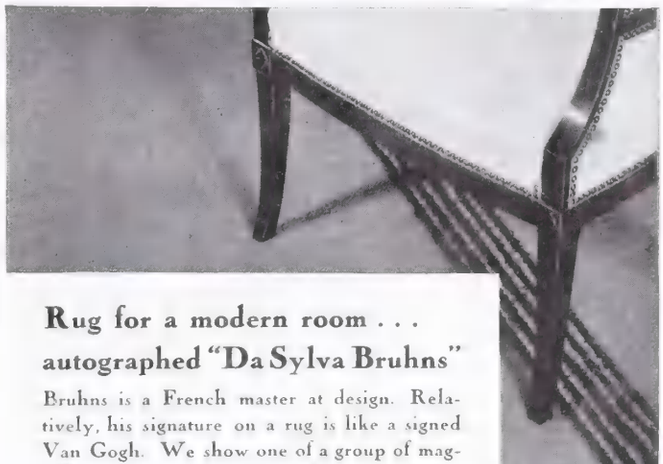
Gladiolus planted late among
nies or Poppies will give color
herwise dull spot in September.
course Dahlias, especially the
Unwin or Coltness bedding
are in every fall garden. But
re all taken-for-granted fall
The real surprise is to find fall
(Scilla autumnale), fall Snow-
(Leucojum Autumnale), and
Crocus and Meadow Saffron.
t two are rare and hard to get.
autumn Crocus and Colchicum
oved so popular that they are
ilable in great variety. Of the
Crocus asturicus, medius, speci-
d *zonatus* make a fine autumn
nd of the Colchicums *autumn-*
m and *autumnale*, and *speci-*
lbum and *Bornmuelleri* are
rly effective. Crocus can be
zed for fall bloom along the shrubbery borders, just as the spring-blooming varieties are. As the spring bloom comes before the shade of the shrub foliage is heavy, however, the autumn varieties need to be planted in the sunnier spots along the border. They may survive after a fashion in heavy shade, but really thrive in a sheltered but sunny location. In the garden beds they are a delightful surprise planted in August among shallow-rooted annuals, or where a biennial like Sweet William has finished blooming. As they are planted four to six inches deep the roots of the annuals or biennials will not disturb them, and in October the whole garden will have its colonies of little flowers, adding greatly to this late garden season in their own right, and because of their traditional association with the coming of spring, lessening our annual dismay at having the gardening



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Macy's "lotus" carpeting is deep-piled, lush . . . feels like silken fur underfoot. Woven of fine yarns in the new colors: Van Dyke brown (deeper than walnut), loganberry, rosalia, honey and 19 others. Available in 9, 12, and some in 18-foot widths. *Square yard* **6.11**

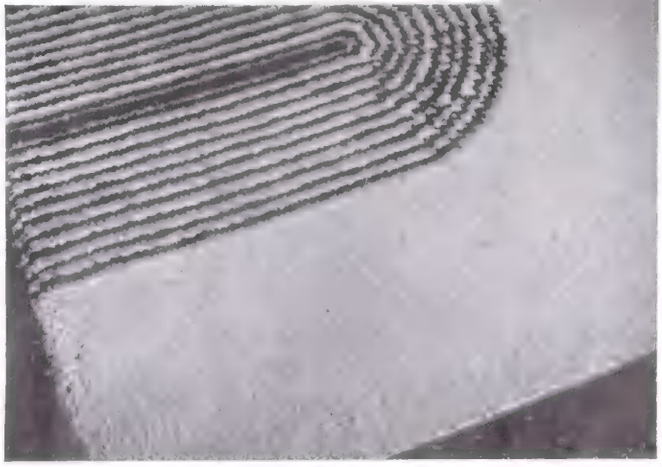
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Bruhns is a French master at design. Relatively, his signature on a rug is like a signed Van Gogh. We show one of a group of magnificent French *hand-knotted* rugs, exclusive with Macy's. 6 x 9 ft. *Specially priced at*

Seventh Floor Usually 179. **129.**



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won't do today



any more than this OLD *relic*

KINNEAR DOORS *are* MODERN-*convenient*

Imagine again tolerating an old "Horseless-Carriage." It's unthinkable! And yet, it's just as out-of-date to put up with all the troubles of old fashioned garage doors. When today—for a surprisingly little cost—you can enjoy the convenience of a MODERN door . . . one that operates with luxurious ease the year around.

Kinnear Doors literally float UP into a fixed, safe overhead position; clearing ice, snow and swollen ground staying where they're PUT . . . out of the way of wind or moving car. They never stick or bind—sag or warp. Operated by hand or electrically they always open and close easily, quickly and quietly.

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season too nearly done, and making the approaching winter appear a briefer interval.

But these new varieties of early season flowers are by no means all of the unexpected things which should find place in your autumn garden. There are possibilities of summer care and planting to carry over into the fall the second bloom or continuous bloom of summer perennials still quite unappreciated by many gardeners. You may be vaguely conscious of certain "hold-overs"—may remember having seen a stray spike of Campanula or Phlox, here and there, but without realizing that this desultory, almost accidental bloom can be capitalized and made effective by the application of proper care and foresight.

The list of these perennials includes Coral Bells (*Heuchera sanguinea*), *Nepeta mussini*, Iceland Poppy (*Papaver nudicaule*), Balloon Flower (*Platycodon grandiflora*), Heleniums (varieties Riverton Gem and Riverton Beauty), Gaillardias, Campanulas, varieties *carpatica, persicifolia, rotundifolia, pyramidalis*), *Lobelia syphilitica, Lavendula vera, Dianthus* and Phlox. All these are perennials of naturally long or recurrent blooming seasons. The amount of bloom in the fall will depend to a great extent on the general vigor of the plant and the particular season as to heat and moisture, but even these are controllable in large measure. In general, they can be made to continue flowering or to give a second or third season of bloom by careful constant removal of fading flowerheads, thus allowing no seeds to form, by extra fertilization and by keeping the foliage healthy through prevention of mildew, spider, rusts and other diseases and pests.

With Nepeta and Lavender, shearing the plant in June or July to prevent its getting too sprawling and leggy will give a compact strong mass in late summer, flowering lightly until frost. Plants like Heuchera and Iceland Poppy, which have flower stems rising from a clump of foliage at the base, should have their flower stems removed to the ground as the flower fades. The treatment for Phlox and Delphinium is a much argued one. Some advocate cutting the entire plant to the ground, forcing it to throw up entirely new leaf and bloom stalks. Others believe in cutting to about a foot high. Since both sides prove their point by producing a good bloom, the solution would seem to be in trying both methods to see which fits your own situation best. In either case, fading flowerheads or flowerets should be removed daily during the heavy blooming season, and care taken to keep the leaves clean and healthy.

All plants with a prolonged or second flowering season need extra fertilization to prevent exhausting the plant and to give it stronger blooms for the later season. A general fertilizer—that is, one which provides both immediate and slowly available food—is best applied at the first blooming with additional quick stimulant such as manure water given when the new flower-buds are forming. The use of stimulants alone may give a fine bloom, but so weaken the plant that it dies after bloom or during the winter. Of course the staking of the plants to prevent breakage, and the training to cover bare spots where some early-foliage plant has been, is routine procedure, but many a [illegible]-the-day has still to be convinced necessity for constant watering [illegible] the growing season. Two or three weeks in late August and Sep[illegible] lead often to a complete neglect watering, even though no rain has fallen. Apparently many of us go theory that since we are no long[illegible] and thirsty our plants should h[illegible] fectly comfortable, too. The re[illegible] always inferior bloom and oft[illegible] undue amount of winter-killing [illegible] weakening the strength of the p[illegible]

If you put into your garden [illegible] new fall-blooming varieties and over large masses of earlier bl[illegible] may seem that you would cro[illegible] the things particularly associated September and October. That is advisable, but it is unlikely to h[illegible] What you should do is to realiz[illegible] the old stand-bys of the fall have so greatly improved in new varieti[illegible] knowledge of their culture so in[illegible] that there is no excuse for the [illegible] play looking as if some wild ast[illegible] blown in and taken root and a f[illegible] significant chrysanthemums [illegible] from some old neglected garden.

Among the asters the relative "Wonder of Staefa" should [illegible] many of the older and smaller va[illegible] It is large-flowered, of beautiful blue, and a really effective perennial. Other proved varieties a[illegible] max, Feltham Blue, White La[illegible] Lady Lloyd. The new dwarf Asters, Countess of Dudley, Lady Henry Maddocks, Marjorie, Ronald and Snowsprite, for Sep[illegible] bloom eight inches to a foot hig[illegible] a valuable place, as we have needed low fall plants. All aste[illegible] better bloom if they are thinn[illegible] each June to three or four of the est shoots on each plant, and all lifted and divided every third ye[illegible]

The other stand-by, the Chry[illegible] mum, is also appearing in new and varieties of great garden Every one has his own favorites so-called "hardy garden Chry[illegible] mums," but the large early mix[illegible] gles which start blooming in from seed started in February, ti[illegible] eans with their exquisite new h[illegible] and the Arctic Daisy, which eve[illegible] frost does not hurt, should be in garden. The singles and the garden varieties" can be set in biennials like Canterbury Bells a[illegible] gloves have been, and enough made for a real show instead shaggy plant here and there.

However, Asters and Chrysanth[illegible] alone are barely scratching the of exclusively fall-blooming per[illegible] An autumn without Japanese An[illegible] is unthinkable, and masses of wh[illegible] purple Mistflowers (*Eupatorium toides* and *cœlestinum*), blue [illegible] (*pitcheri* and *farinacea*), late Sn[illegible] (*Cimicifuga simplex*), Monk[illegible] (*Aconitum autumnalis, fischeri a[illegible] soni*) are as indispensable as Pe[illegible] June. All these are easily availabl[illegible] even the Delphinium-Madonna-L[illegible] son of early July is not more [illegible] though certainly more familia[illegible] September and October with plants in full flower all throu[illegible] garden.

In going over the list of new [illegible] tials for fall bloom it is easily a

he predominating color tone is
les of yellow and blue with com-
ely few pinks. There is good rea-
r it: each season of the year
has her own definite color chart
e wise gardener conforms to it.
all color scheme is boldest and
nmistakable of all. The yellow-
of the spring landscape and the
green foliage masses of summer
great latitude in the color com-
ns of the garden we plant against
but the brilliant oranges, yellows
ls of the surroundings in Septem-
d October demand similar colors
gardens. A mass of pale pink
cool and lovely in itself and
e in midsummer, looks washed-
anemic in an orange and russet
Therefore, to get really telling
in a difficult garden season, it is
confine yourself to the yellows,
and reds with enough deep
urples and whites to blend them
torily.

EN IF you do appreciate and con-
Nature's color scheme in the
flowers there is no reason for
g there, and not getting the
dramatic setting for your garden
tober allows. Most people are
s of the value of Lilacs, shrub
Weigelas and the other flower-
bs for the May and June garden
too unaware of the autumn
f our garden inclosure. In plan-
garden select those shrubs and
hich have not only spring bloom
illiant fall color in foliage or

AMPLE. IF there are flowering
or around the garden, the Dog-
he Hawthorn or the Crabapple
both beautiful bloom and bril-
ll color, while the flowering
gives only bloom. Therefore, if
e kind of tree can be used, for
n any of the first three is more
ory than the Cherry. Other shrubs and trees particularly adapted to garden habitat and useful both for bloom and fall color are the deciduous Azaleas (*Azalea nudiflora, rosea, vaseyi, viscosa, calendulacea*). Smokebush (*Rhus cotinus*). Redbud (*Cercis canadensis*). Highbush Blueberry (*Vaccinium corymbosum*). White Fringe (*Chionanthus virginica*), shrub Roses, especially *setigera* and *multiflora*, laden with rose-hips. Others to be used primarily for their fall and winter effect and without great bloom value are Burning Bush (*Evonymus alatus*), the Cotoneasters, Mountain Ash. (*Sorbus aucuparia*), Oxydendron and several of the Viburnums (*opulus* and *dilatatum* for scarlet fruit, *lentago* and *dentatum* for foliage color). The brilliant colors of these shrubs may be brought out by contrast with evergreens or with persistent deciduous foliage of dark green, like that of Siebold's Viburnum. Japanese Quince or the Privets. If the garden is inclosed by a wall rather than a shrub border, the fall brilliance can be got by Bittersweet (*Celastrus orbiculatus*), *Symplocus paniculata*, Firethorn, (*Pyracantha lalandi*), Woodbine (*Ampelopsis quinquifolia*) trained against the wall with red sugar Maple, Gum trees, Oaks outside the inclosure but taking their part in the garden scheme. Every garden should be planned so as to make use of those shrubs, trees and vines of October, as this season demands the large sweep of bold colors furnished by them.

ANY GARDEN MAKER who has exulted over the first Snowdrops, bragged indecently about the size of her Peonies (even if only to the family) or purred with satisfaction at her visitor's raptures in August, can and will forget all those as minor glories when she can lead her friends from their shabby down-at-the-heel October gardens into a startling array of color and variety that sends them scurrying home to renovate and plan upheavals.

Save the American Lawn!

by FRANK SULLIVAN

practise of strewing lawns with
animals and birds has gone
about far enough and unless it
am going to put a real rabbit
ront lawn and fool a few people.

ING IS getting out of hand. The
bits are getting to look more and
e real rabbits, so that it is no
afe to pass the time of day with
ly-looking rabbit or cat, sitting
wn. They may turn out to be
nd greet you in silence. This
ou feel like a fool.

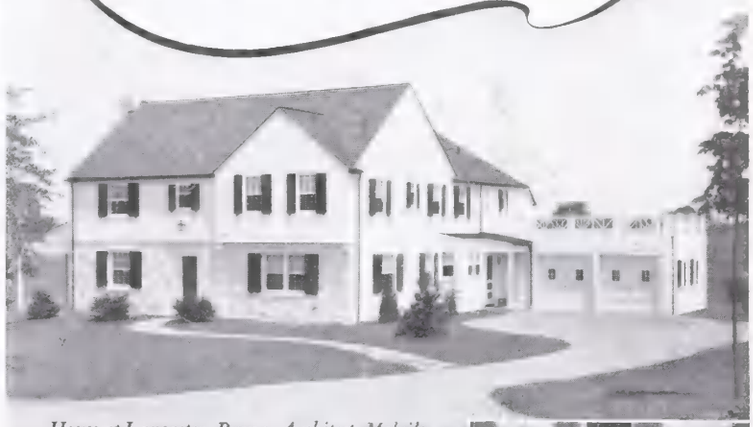
HE FAD first spread, the rabbits
de of wood and it was not aw-
ficult to tell the genuine from
ation. Wooden rabbits, wooden
l wooden ducks dotted every
en some whimsical fellow got
a of sticking wooden witches,
brooms, on eaves and roofs. It
ger to get used to the witches.
re farther away and you never
quite certain they were not
hes, especially at night under a
n. I saw my first wooden witch
Hallowe'en night under a full
d the resulting shock gave me
a for three days, not to speak
hesia, dysphagia, dysphonia and dysphonia clericorum, or clergyman's sore throat.

THERE is a lawn in my neighborhood that I now walk blocks to avoid. It not only has twice the normal quota of terra cotta rabbits and pottery cats, but it has a complete flock of lifelike ducks, and a Plymouth Rock hen made of china, surrounded by a brood of china chicks. The mother hen is poised on the lawn in position number three for spearing worms. The worm she is about to spear is undoubtedly also made of china, although I did not investigate. I wouldn't even bet that the grass on that lawn isn't made of china.

ONE DAY, BEFORE I got unnerved and lost courage to walk by, there was a woman sitting out on the lawn, and I got curious about her. After all, why shouldn't she be made of china, too? I watched her for fifteen minutes, and she never stirred. Maybe she wasn't made of china. Maybe she was just asleep. I didn't investigate. I fled, without looking back. I was afraid if I did, I might turn into china, and wind up dotting somebody's lawn.

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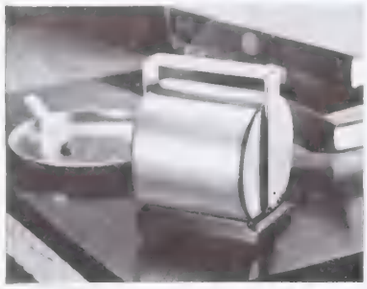
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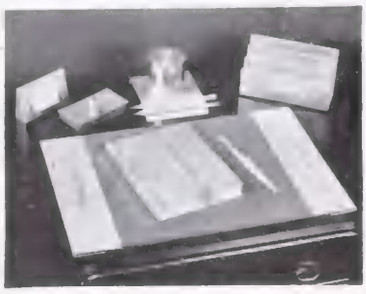
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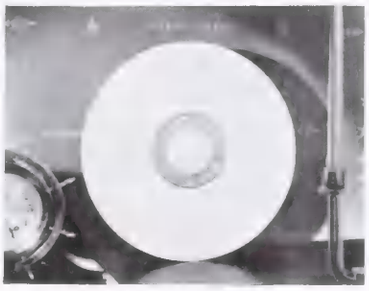
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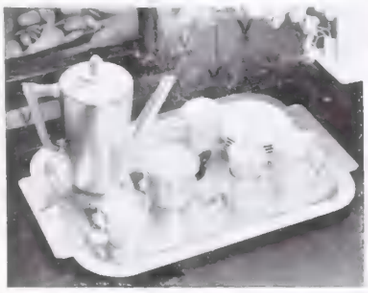
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Bad Roofs—





THE roof of the house is mor its lid. Architecturally, it is often than not, its apex a key. The sketches on these page this truism more graphically than can. Bad roofs, of which a fair n of typical ones are sketched, house as belonging to a bad A good roof can save an undisting house from being nondescript ing it a fine balance. A specific e of what remodeling would do f house is shown above and opposi



THIS HOUSE, FROM its roof lin be instantly relegated to the pe Carpenter Classic or late Rut B. Hayes. It taxed the ingenuity indefatigable remodelers who it. The roof, topped by slende tall brick chimneys, was covere dilapidated slates. These, though and weather-beaten, still showed plainly the two-color diamond embellished by rows of scallop diagonal-edged slates which hel alleviate the drab monotony roof." A gable, so tall and pinch it gave the house a prim, aloof trimmed with "carpenter's lac pierced by a round window seemed surprised to find itsel Below sprawled an ornately two-story porch, every inch of umns, railings and eaves tortur panels, medallions, carving an work. Angular, four-paned looked from between brown shu









and Good



HE OPPOSITE page you see a
g of the house after its face.
ally its roof. had been lifted.
posed parts of the chimney were
d with brick falsework. Slates
vered with a heavy fire-resisting
ition shingle in a mellow blue-
he gable was ruthlessly torn out
placed by one of ample sweep.
with a delicate Colonial stock
. The round hole was replaced
aif-round Georgian window with
balanced fanlight. The cluttery
was completely torn down and
pillars set flush with the front
the house were added at each
ius extending the width of the
açade and relieving the pinched.
Victorian proportions. Pilasters
e width as the pillars were then
ween the windows on each side.

WKWARD FOUR-PANED windows
placed by sixteen-pane Colonial
small porch with a graceful
ded. and a simple broken-arch
t fitted over the second floor
Three coats of white paint for
se and a luscious green-blue for
tters finished the job.

M TOTAL was no great expense.
ictural changes were not radical.
entire complexion of the house
ade over. Further sketches in-
additional types of roof lines
would serve to improve various
houses.











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Please Tell Me

CONTINUED FROM PAGE 76

they add greatly desired floor space, are often so overpowering on the exterior as to ruin completely the lines of the house. Dormer window sills should rest directly on the roof, which generally means that the front wall of the dormer is pushed well back from the eaves. Keep the cheek of the dormer as small as possible. In a shed dormer this usually means that the rafters are sloped only enough to carry off the water and are not carried up to the house ridge. This, to be sure, complicates the framing, but the improvement in the appearance of the side elevation makes it more than worth while. These rules seem to be best met in your case by a 3'9" window set with its head 6'6" above the floor.

QUESTION 347: *My desire to have dark floors is being balked by my builder, who insists that my maple floors cannot be stained without spoiling the wood. Is this true?*

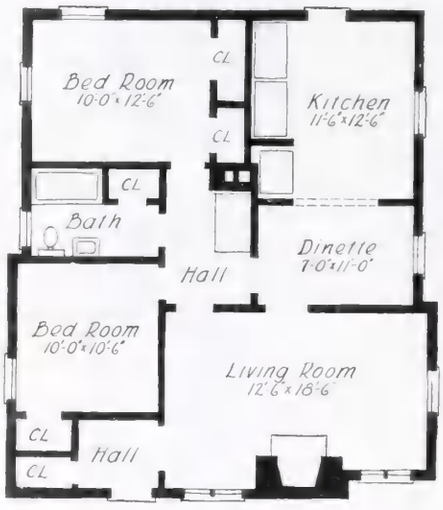
ANSWER: While it is true that the hard grain of maple does not take stain as readily as the more generally used oak, it can be stained. The work must be done carefully, however, so as not to get streaky. Use so-called acid or penetrating stain and when dry smooth up the wood by a good rubbing with steel wool before applying your finish.

QUESTION 348: *My builder has made the inclosed plan for my new house which is just what I want, but he cannot seem to make an elevation t me. Can you give any suggestio making a pleasing front elevati this plan?*

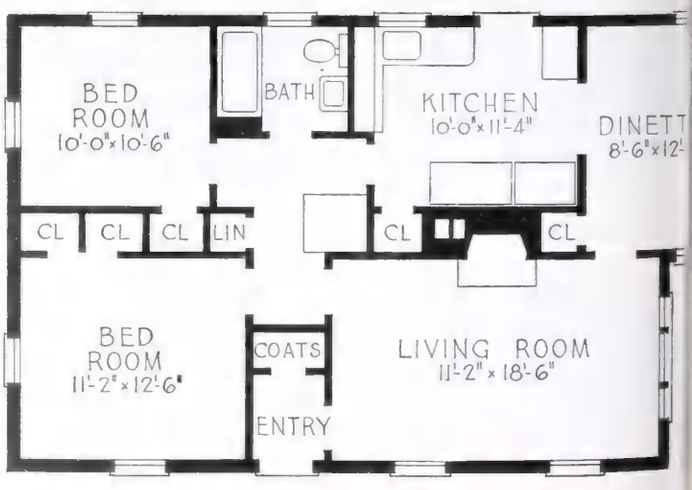
ANSWER: One reason why the i failed to make a pleasing eleva that the plan is poor. A trained tect quickly revamped it as sh the accompanying sketch. Thi plan gives you all your requir contained in fewer square feet a arranged as to make attracti vations easily possible. Furth provements are a single ch concentrated plumbing, cross d both bedrooms, a light and airy space, a more serviceable coat and equally good or larger Moreover the simplified framin elimination of the second and chimney and the concentrati plumbing would probably save actual building cost more than ar tect's fee. Increased livability, satisfaction in ownership and resale value are other less tangi sets which good design will br your house.

QUESTION 349: *Will you make s tions for wall finishes in keepin an English type house. I am thin Craftex as a possibility.*

ANSWER: Craftex when properl can be very attractive. If it is le than formerly it is because it ha badly applied with exaggerated t and unpleasant colors. Smooth



The plan at the left revised by a trained a tect into that shown low. Note the advant of simplified arrangen better light and cir tion and increased c space that his skill able to suggest. Refe Question 348 on this





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er papered or painted are ways, entirely satisfactory and with an English type house. prefer rough textured walls, with integral color may be your final coat. With these, ith the plastic paints, work- is of paramount importance. hing to be remembered with of wall finish is that there is clean it and still keep the ture, and cracks are less easy han in a wall which can be or papered.

350: *Can you advise me what replace is appropriate for a nelled living room? It is to two windows.*

In a wood panelled or par- elled room that part of the aining fireplace opening is completely panelled and the nframement becomes a defi- of that panelling. If you are house sufficiently elaborate to warrant a walnut-panelled living room you most certainly should place the work in the hands of a competent architect. Part of his work will be the designing of your fireplace.

QUESTION 351: *I have bought from a demolished house an old door with fanlight, and beautiful trim and mantel. Could I reduce the cost of a house by using old material whenever practical?*

ANSWER: Old doors must have frames, hardware and usually screens. If, as so often happens, the old pieces do not conform to our present day standardized stock sizes all these items may have to be made to order with the result that the total cost is higher than would have been the case with all new materials. With trim much time and labor are often needed for refitting and preparing it for refinishing and I believe a fairly safe general statement would be that the use of old materials adds to rather than deducts from the cost of building.

he House that Grows Mellow

CONTINUED FROM PAGE 69

lors were soft, neutralized by e. Neglect and handling only se qualities. Thus bold moldling painted in grayed tones to invite weathering, little or d that, too, weathered, would ind of interior which would use and in which there need rd the admonitions common households, "Don't do this," touch that."

LS, THEY agree, will be of th integral coloring rather ed. Walls of this kind will a slight chip as they would e painted, for with the latter ot will be exposed if the ocked off. They debate texally rough texture, the archiout, will catch an untidy dust and can be cleaned only lty. A hard smooth surface is ising. They decide upon one rse which, the architect exs the same relation to the d finish of a final coat of n it is to be papered as has rough-dry cotton to fine n. A wall so finished will n undue amount of dust, but er becomingly. When this has gone beyond the point od housekeeper can counte- the wall can be given a thin nent of the same color.

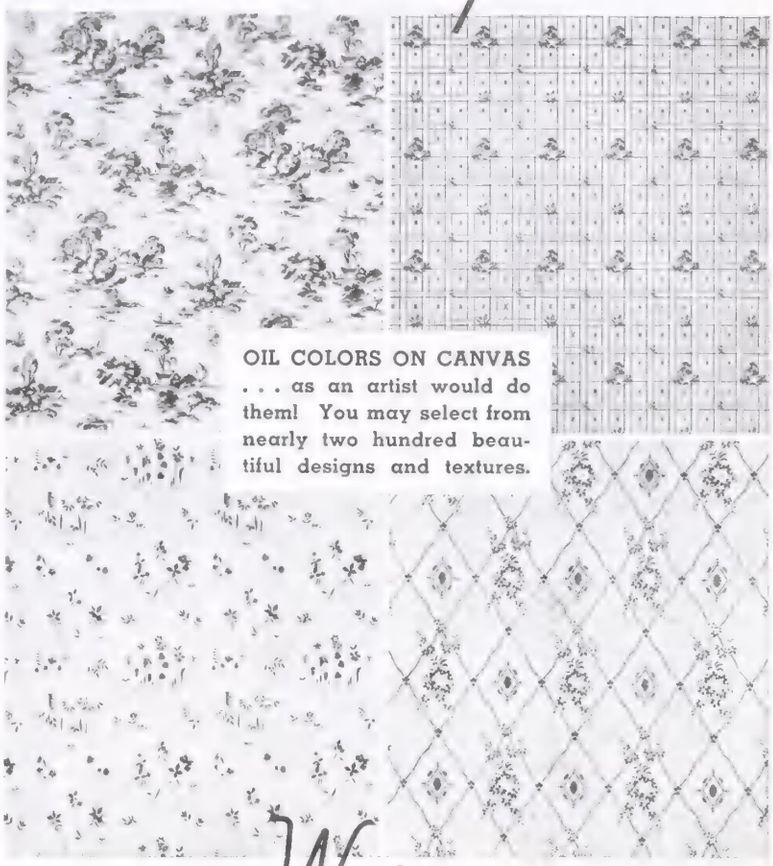
TCHEN and service parts they gay colors, but here, too, of care. Scientific methods nical equipment obviously sistent with a medieval atut there are ways to com- ventilator will actively vy greasy air and washing dwork can, the architect be reduced if it is given lls a paint stain. This is a at of paint so applied that f the wood shows through lust and for ease in washing given a coat of white flat this means color is obtained, ish that will not need con- on.

HAVING REACHED THIS point they give some thought to the furnishings. Plainly to get the most benefit from this kind of house the furniture, too, must be of the same wear-resisting quality. It must be sturdily made and, when upholstered, done in homespun materials rather than light fragile fabrics. Pillows of such textiles will not be injured if given real use and will not be seriously damaged if they are now and then thrown about. Built-in furniture seems wise for the children's rooms as it will save wear on the floors and make sweeping easier. For the other rooms they intend to investigate small rubber-tired wheels for the beds. They have seen these used often in hotel rooms and made a note of them as a convenience that they would like to have.

BECAUSE THIS HYPOTHETICAL family wants such a house it should not be concluded that theirs is an unruly or undisciplined household. They were wise enough to face facts and to build realistically. They do not intend to let the children dictate, but they do recognize that children have certain inalienable prerogatives. In deciding to provide a house with enough elasticity to absorb the impacts of excessive physical energy, they will obtain a setting where camaraderie and not nervous irritation prevail. That their final choice was the Colonial farm house is not especially pertinent to this story. Since any one of the three types answered the requirements listed, it may be assumed that other considerations tipped the scales in favor of the one built. Perhaps it was a personal prejudice: more likely it was the budget.

THIS WAY OF approaching the problem is suggestive of the mental process that should precede the planning of every house. This was one kind of problem. There are scores of others. But the more definitely requirements are outlined and the more honestly the vital ones—the things that really count—are faced, the better adapted to the family the house will be and the more permanent satisfaction it is bound to give.

Decorate YOUR WALLS IN Practical Beauty



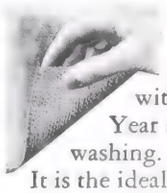
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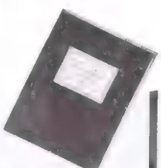
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The Amateur Garden Sculptor

How to model figures or panels

by HAZEL CLERE

IT'S fun to have sculpture in your garden. It's even more fun to make the sculpture yourself. This is a job for overalls, the barn, and a puttering frame of mind. By and large, this form of garden glorifying takes only a certain manual suavity and no great show of talent.

This is the way you do it: There are three main steps. First, make your design in clay over an armature or support. Second, make a plaster of Paris shell from the clay model. Third, cast the cement (colored or not as you like) in the plaster shell. All you need buy is small quantities of plaster and cement, at only a few cents a pound. Clay can well come from the nearest clay bank. Take a spadeful of it and if you find it filled with sticks and stones, dry it to a powder in the sun, sift it through a coarse screen, mix the clean powder with water till it's a pliable dough. The one disadvantage of common clay is that it must be kept moist, covered with a cloth not wet enough to turn it to mud. Plasticine, prepared clay, you can buy in any art shop; it won't dry out.

Make your armature to hold your model firm, starting with a board, as indicated on the diagrams. To prevent the board's warping reinforce it on the underside with strips of wood nailed across the ends. Armature finished, put roll after roll of the clay over the wires and nails, pressing them firmly to the board and to each other, and thinking constantly of the final shape you wish to achieve. Though you cover the nails, you can still feel their positions, as guides. Then model, scraping away and adding clay, till you have the shape you want. For tools use a table knife, pointed stick, bought tools, or just your fingers. Be sure that there are no undercuts in your figure, that is, no cutting back or modeling under the upper surfaces, but simply planes at forty-five degree angles. You'll want to draw the plaster shell away from the clay (second step), clean and unbroken, bringing no clay with it.

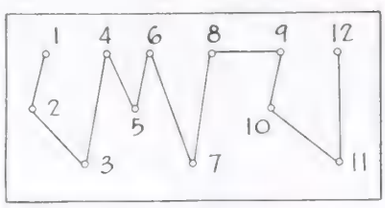
To make the plaster of Paris shell, buy about ten pounds of the plaster from any paint shop. Set you face downward and make a greased wood or cardboard ar board at the base of the model, to keep the liquid plaster from off the model and onto the tab a large bowl or pan half fill water, scatter a handful of pl Paris in it and stir well. Conti ing the plaster and stirring have a thick creamy mixture. I over the model. You'll have quickly to get the plaster wh want it before it hardens. W have finished you should have at least two inches thick over t model. It is wise to imbed burlap or coarse meshed clot plaster shell before it hardens.

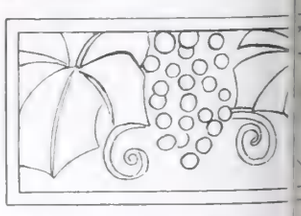
Let the cast set overnight. W quite hard, draw it away from You may have to loosen it ar edges with a knife slipped bet plaster and the board. Then very careful—and very lucky—th will come away quite clean a one piece. Should it break, th can be fitted together and held by gobs of fresh plaster mix plied on the outside surface.

Clean out the inside of the sh fully, then grease it, using a hair brush if you've got one. to keep the cement from sti the plaster.

If you plan to color your cer a metal oxide, as it is permane ing this with the cement and w a plastic mass. When the c soft enough so that it can b pushed and patted into place shell with it carefully, leaving where you wish to attach the piece to a base or the wall. I cement wet for the next twel by covering it with a damp c end of which rests in a pan Take off the cloth and let th dry out for at least five da pry or break away the plast Leave the finished piece a another five days while it "ripe with a fresh mixture of a m cement, fasten it into place.

GRAPE PANEL







The finished panel, the armature and the design



The Duck Drinking



Front view



Side view

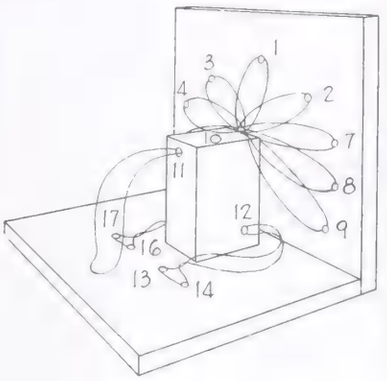


Diagram of armature

ke the armature: Take two *" square and about 1½" thick* *them together at right angles.* *terials: a block of 2"x4" wood,* *a length of pliable wire; 17* *'s.*

block of wood to the founda- *l, the 2" faces being the front* *of the block, the 4" faces* *sides. Place it 6½" from the* *of the foundation board and* *e back board.*

perpendicular center line on *board. On this line, 4" from* *of the board, put in Nail 1.* *es 6" from the top and 4"* *left edge of the back board.* *es 6" from the top and 4"* *ight. Nail 4: 8" from the top* *om the right edge. Nail 7:* *top and 3" from left edge.* *" below Nail 4. Nail 8: "2* *l 7. Nail 5: 2" below Nail 6.* *below Nail 8.*

2"x4" block, on the back at *top, put Nail 10. From each* *back board make a loop of* *ail 10, thus: 1 to 10 to 2 to 10 to 3 to 10, and so on. These wire loops will form the support for the tail.*

Nail 11 is put in the 2"x4" block at the top center front. From this nail an 8" loop of double wire should curve down almost to the foundation board as the support for the head and neck.

One inch from the back edge and 1" up from the foundation board on the left side of the 2"x4" block, put Nail 12. And 2" in front of the left lower front corner of the block (but on the foundation board) put Nail 13.

Nail 14, 2" to the left of Nail 13. Nail 15 corresponds to Nail 12 but on the right side of the block. Nail 16 corresponds to Nail 13, but on the right. Nail 17 corresponds to Nail 14 but to the right of Nail 16.

The clay should cover up block and nails and wire in the rough form of a duck. Then model the tail into a fan-shaped mass, four elevations on each side of a center. The neck and head and wings are simple curving planes without details. The whole design of the duck should be as much as possible the same on both sides.

TO MAKE THE GRAPE PANEL OPPOSITE

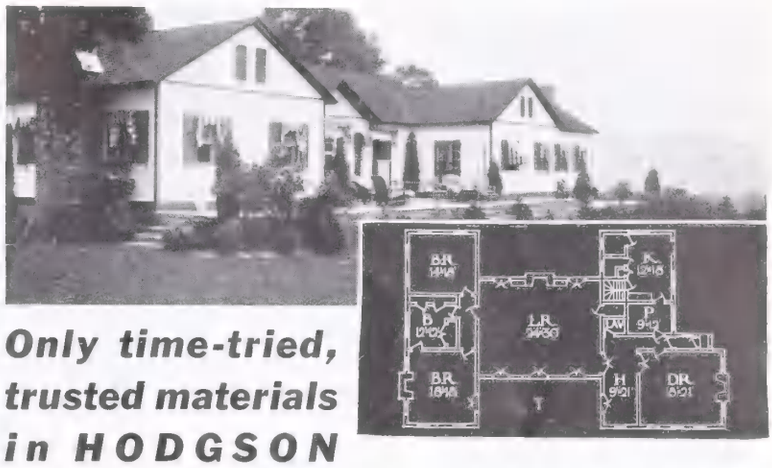
ipment: A board 20" long, 10" *an about 1½" thick. 12 small* *a good length of pliable wire.* *20" edge for the top of the* *below this edge draw a line* *it (Line 1), 3" below Line* *other parallel line (Line 2).* *ine 2 draw Line 3. On these* *nails will be put into the* *way in but only far enough* *nails will stand firmly).*

1: Nail 1, 3" from left edge *Nail 4, 2" to right of 1. Nail* *ht of 4. Nail 8, 2" to right of* *3" to right of 8. Nail 12, 3"* *9.*

2: Nail 2, 1½ from left edge of board. Nail 5, 4" to right of 2. Nail 10, 7" to right of 5.

On Line 3: Nail 3, 4" from left edge of board. Nail 7, 5" to right of 3. Nail 11, 2" from right edge of board.

From Nail 1 to 12, in sequence, wind the wire. Cut off any surplus wire and pound the nails and wire more securely to board. Press the soft clay to the board, over the wire and the nails, until you have a depth of about four inches. To a depth of about one inch on the upper surface of the clay model your design, making sure that you do not form any undercuts (see text.) Cut or model your design so the cut-down is at right angles with the background.



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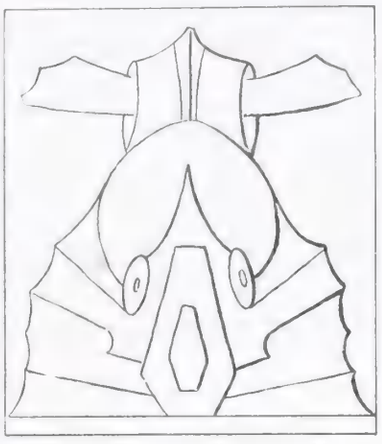
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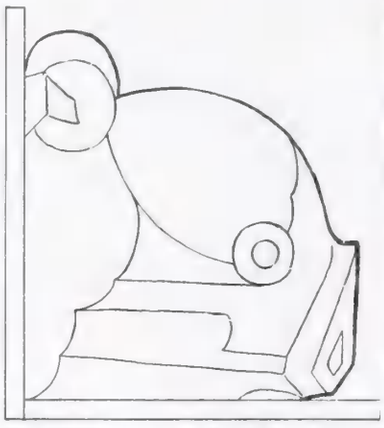
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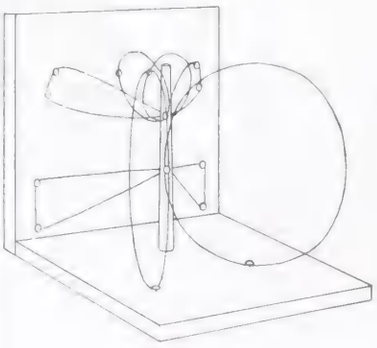


A Fish Fountain

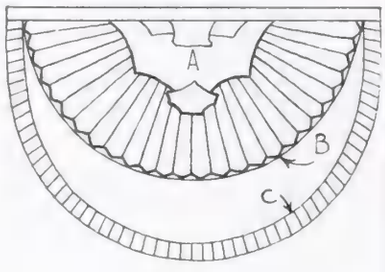




Front view, left
Side view, above



The armature



Looking down on fountain

Make a semi-circular pool of brick or cement. Then make a base for the fish, a slightly inclined semi-circle of cement on a 15" diameter, the height to be five inches above the height of the lower pool. On this cement base, while it is still soft, make with a sharp stick radiating grooves from the center down to and over the edge. Through these grooves the water will run into the lower pool (See B in drawing of fountain). On this base and against a back wall place the cement fish. Piping can be arranged inside the fish in the cement casting so that the water can come from the fish's mouth or flow from a hidden pipe beneath the fish.

How to make the fish: Make the armature for the cement fish on two 15" square boards, thick enough or reinforced on the back, so that they will not warp while the wet clay is on them. Nail them together at a right angle as shown in the diagram. These are the back and the foundation boards of the armature.

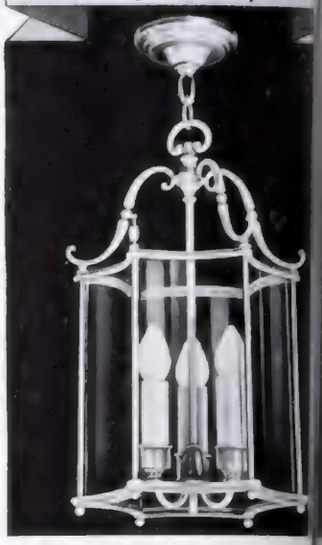
On the foundation board 7½" from the sides and 5" from the back board bore a hole with an augur and set in it a stick 12" high, as you would put a mast in a toy boat. This mast will be the place of attachment for the pliable wire that helps to hold up the clay.

Four inches down on the mast nail two circles of the wire. These circles should be 4" in diameter. And from this same point make a 6" loop on each side of the mast to support the ends of the tail. On opposite points on the back board attach these tail loops with tacks or small nails.

For the body of the fish, take several circles of the pliable wire. Make these circles 10" in diameter. Attach them with wire and tacks at one point to the mast. Separate them and attach at two opposite points to the foundation board in front.

Five inches up from the foundation board on each side of the mast make a 7" loop of the wire and attach these at opposite points to the back board.

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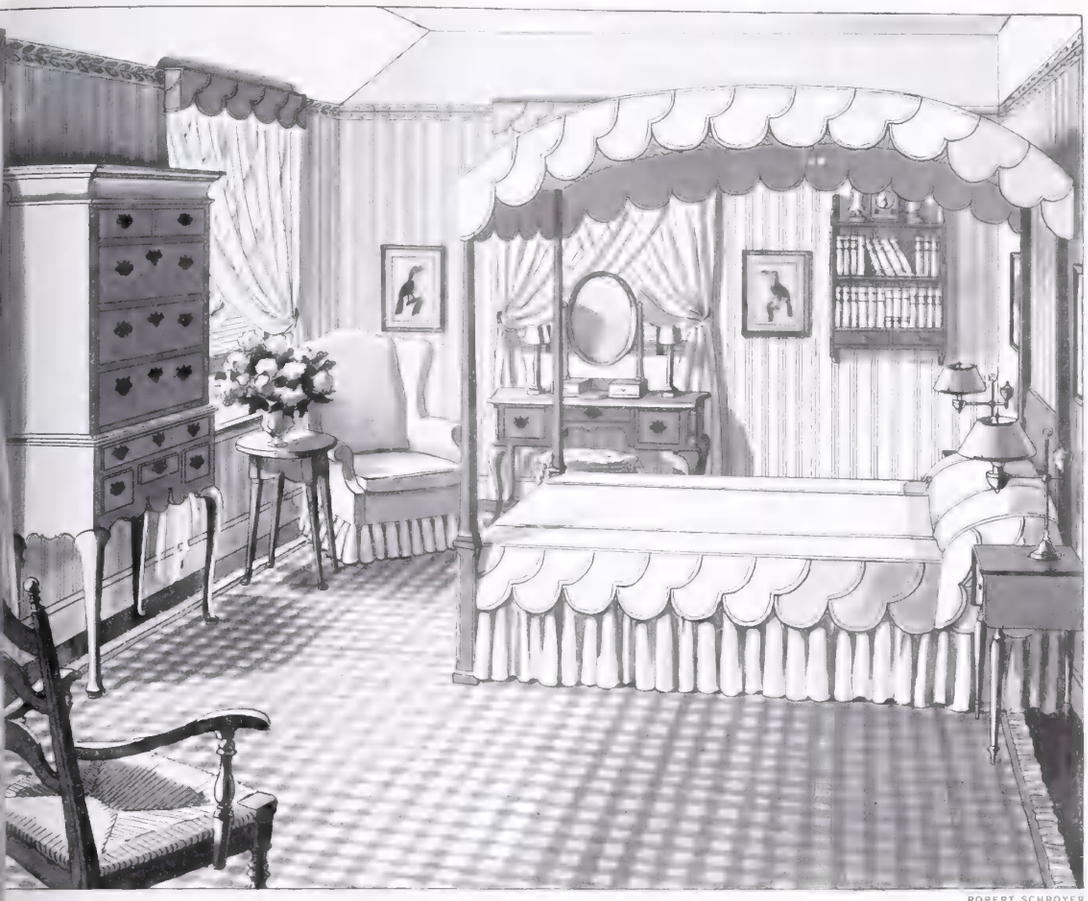
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Master bedroom of the house shown on pages 44 and 45. Maple and overstuffed furniture, W. F. Whitney. Fabric on bed, Orinoka. Lamps, Bradley and Hubbard. Rug, Masland Mossgrain. Wall paper, M. H. Birge. Curtains, Scranton Lace. Prices of these appear below

We Furnish Two Houses

CONTINUED FROM PAGE 45

ey had two children or a some- rger one for later on when the had increased by one. The house here is in the smaller classifica- anned for a northern locality. It s just under 20,000 cubic feet uld be built for about $7,000.

ESIGN IS not strictly of any at all, which placed no restric- on the choice of its furnishings. BEAUTIFUL decided upon modi- hteenth century English for the oom as being perfectly in har- ith the area of garden and lawn ng. For the master bedroom the theme was selected.

LIVING room walls are Georgian he carved wood mantel painted ne color with a green marble The carpet is Burgundy and the draperies are Burgundy with d white figures. Glass curtains two overstuffed arm chairs are the desk top and chair, white Incidental chairs pick up the their upholstery. The couch, ter of the room, is yellow and d striped. In the dining alcove le which pulls out to seat six down to bridge-table size with um of effort. As there is not a sideboard, linen and silver in drawers of the mahogany s at each side of the fireplace.

OF THE pieces shown are ap- tely as follows: the bookcases, $100 each. End tables, $32 for the pair. Easy chairs, $52 each. Coffee table, $25. Sofa, $112. Desk chair, $42. Leather-covered desk, $100. Dining-card table, $43. Six small side chairs, $29 each. Obviously you might buy some of these pieces to begin with and add to them later on. The net glass curtains are about $1.35 a yard; printed mohair, $2.20 a yard. The solid color upholstery mohair is $3 a yard. Striped material, $6.15 a yard. Carpet, $4.75 a square yard. Lamps, $20 each with shade. Desk lamp, $12.50 complete.

THE KITCHEN WAS planned by the architects to take advantage of electrical equipment made by General Electric. The heavier pieces include range, refrigerator, dishwasher and metal cabinets. In addition there are provisions for an electric clock, ventilating fan, vacuum cleaner, waffle iron, mixer set, coffee percolator and radio. Individual selection of units according to design and size may be made from the varied GE line. The linoleum is black with a white line inlaid to set off the edge. Walls and cabinets are white lined with flannel red. Blinds have red tapes.

IN FURNISHING THIS house, which is fundamentally anything but pretentious, it seemed wisest to make the master bedroom less formal than the living room. Maple furniture was chosen, not of the crude sort, but fine in color, finish and detail. All the pieces are authentic Colonial in inspiration, many of them actual copies of old ones.

THE WALL PAPER is pencil striped, tan and maple in color, and a border has been run twice round the top in the same shades. The carpet is a cool green and checkered. At the windows hangs glass curtain material, draped. The bed is covered with a closely woven material in smoky green and a creamy beige. This is tub and sun fast.

THE APPROXIMATE PRICES of materials and furniture are as follows: the bed, $55.80. The highboy, $130. The dressing table, $57, and its mirror $26. The oval upholstered bench, $7.20 in muslin. The overstuffed chair, $50 in muslin. The other chair, $24.50. The round table by the chair, $12.80. The book rack, $11.50. The bedside tables, $25.50 each. The lamps, $13.50 apiece. The 9x12 rug, $35. Bed and valance material, $2.85 a yard. Net at windows, $.75 a yard. Wall paper, $1.10 a roll. Border, $2.15 a roll, four bands wide.

The Second House

CONTINUED FROM PAGE 47

is modern. Walls are café au lait, ceiling white. Draperies are in two shades of brown. Glass curtains are white with a diagonal façonné stripe. All these hang from a brass cornice. The fireplace equipment is copper; the ball of the lamp in the foreground is brass on a bronze base; and the entire base of the far one is also brass. The five overstuffed pieces grouped round the fire-

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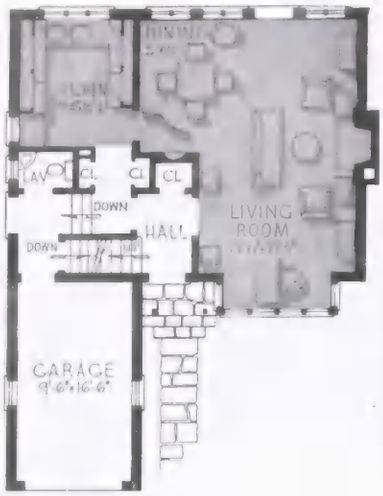
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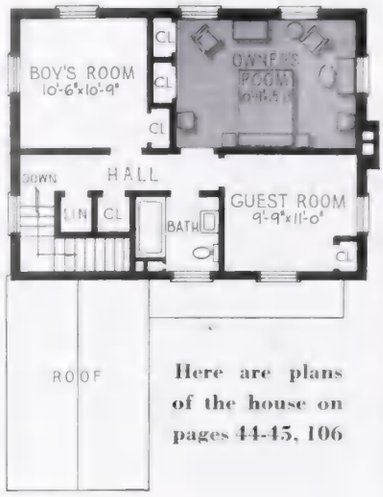
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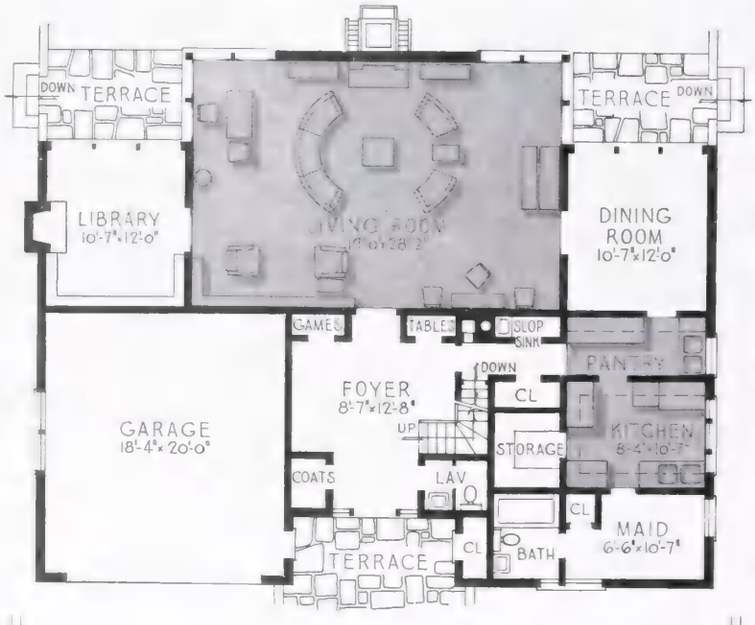


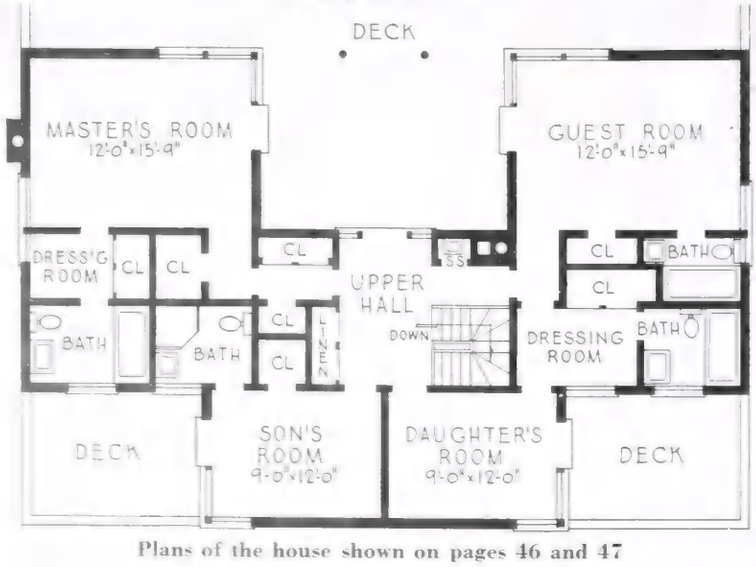
Here are plans of the house on pages 44-45, 106

place are upholstered in sunflower yellow, café au lait and white. All the other furniture is maple, made for Macy and available throughout the country. The chairs in the desk corner are covered with a white fabric. The carpet underlines the arrangement of the fireplace group in two shades of beige.

IN THE MODERN kitchen the General Electric units include range, refrigerator, dishwasher and kitchen cabinets and there is a complete list of such smaller conveniences as percolator, mixer, etc.

APPROXIMATE PRICES OF the living room furnishings are as follows: The desk, $40; desk chairs, $13.50 each. Bookcase, $31. Coffee table, $11. End table, $15. Upholstered fireplace chairs, $54 each for center chairs, $62 for each end chair. Lamps, $16.50 each, complete. Drapery linen, $3 a yard. Voile, $1.25 a yard. Fabric for upholstering fireside chairs, $1.75 a yard. Fabric for upholstering desk chairs, $7.50 a yard. Carpet, $5.70 a yard. Furniture indicated on the floor plan but not shown in the drawing is: a large table, $24, and a bench, $9. Two armchairs, $22 each. End table, $8. Four small bookcases, $11 each. Three small chairs, $4.50 each. Secretary for built-in radio, $51. All these are, of course, available to stores through the country.





Plans of the house shown on pages 46 and 47

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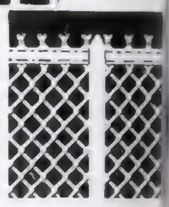
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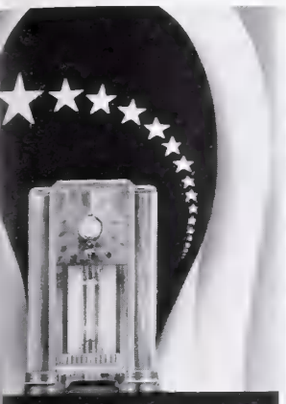
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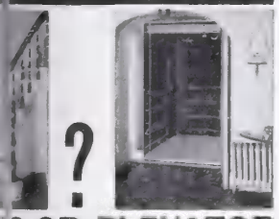
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HIS issue...

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s for your building file, and
en Primer for better land-

art #1—Later Colonial, ap-
page 62 of this issue. It
llowed up in November by
—Georgian, and in subse-
es by other charts showing
cteristic details of the pe-
rchitecture most popular
me builders today.

n Primer, starting on page
ke up the fundamentals of
g—essential information
should have before doing
rading or planting.

Walls of Glass

CONTINUED FROM PAGE 55

the north and west. The house wall forms one protecting side, the other three of the dooryard garden are inclosed partially in screens of opaque glass of the type commonly used for doors in the house. The magazine "Gartenschoenheit" describes the manner in which they are built. (The measurements in meters and centimeters are roughly rendered in feet and inches.) Iron bars ⅜" x 2" were sunk in concrete foundations 6 feet apart, and these bars held frames 1" x 1⅜" into which nine panes of pebbly frosted glass 18" x 24" were set in asphalt cement. The iron was painted with antirust paint. Thus each unit was 6′ wide by 4½′ high, and the approximate cost of each might be reckoned at $12.

IT WAS AN individual piece of work, since the screens were not commercially available at the time they were installed, although now the demand has created a stock supply. Fourteen units were used, which brought the expense under $200 for a permanent investment, ready at hand without the delay of waiting for growth, and costing little more than a wall or high inclosure. Within this screen, growth starts two weeks before it does in other sections of the garden, and cool weather and frosts are held off an equal length of time in the fall. The season is thus lengthened a full month. Wind damage is done away with, while wide entrance path openings allow for adequate air circulation.

AS FAR AS I know, a screen of such type has not been used in this country, but were its usefulness and beauty once comprehended, it would be accepted—demanded—as solving one more pressing garden need. Another form of the same idea is sometimes seen, but it has neither the attractiveness of the rough glass and iron structure nor is it as permanent in appearance or fact. Standard hot bed sash 3′ x 6′ are placed on end side by side with a suitable frame to hold them erect and the whole treated with protective paint. This is a very inexpensive procedure, as such sash is produced in quantity and consequently the price is low. But the thrifty gardener should not flatter himself into thinking that a covey of ideas could be served by these same frames, and rob the garden of the screen to put the sash over the pits for forcing purposes in the early spring. They are to be erected in the garden as a permanent structure, as immovable as the surrounding walls, and no cries of tiny seedlings should tempt them from their original rôles. Buy others!

THERE IS ALSO a smaller sash in commerce which is 3′ x 3′, known as the Junior sash, but this would hardly provide adequate protection from winds. A drawback in the use of this staple sash comes from the fact that the glass is clear, not so good for the plants behind them as a more protective type of slightly opaque, roughly surfaced material. Light, of course, should go through, but not the direct burning rays of a summer sun; if no other course is possible frost the glass with the acid which comes for the purpose, or set into the sash frames panes or lights of the opaque type. But for looks and practicality the greatest satisfaction comes from the metal frame, steel, preferably hot galvanized, or the iron described, into which lights of glass are slipped.

HOUSE BEAUTIFUL has asked Lord and Burnham, well-known greenhouse manufacturers, for quotations on glass screens like those shown. This firm will make them for $1 a square foot. If there is a large call for them the price will be considerably less.

HOW ARE THESE protected areas to serve best varied horticultural usages? The first person I ever knew who made use of the screening idea, long before prefabrication was ever heard of in houses or garden adjuncts, was a canny neighbor—and a welcome one—who took three extra double windows, placed them screenwise at the foot of a stone wall and had a mint bed that provided his juleps for about eight months of the year! However, outside of convivial matters, such corners should not be wasted on plants which do not require just the sort of protection they offer.

TALL LILIES THAT defy attractive staking, Delphinium, stately stalked, top-heavy with bloom which one gust of wind can snap into prompt destruction; Hollyhocks, Lupin, soaring Antirrhinum hybrids, and Darwin Tulips grow taller in added grace and firmness in this combination of windless area and concentrated light. Aquilegias, Phlox, Veronicas, whose length of blue spike is often more ambitious than the plant's courage to straighten and hold it erect after the breeze has laid it low.

PUT HERE THE plants which need special protection from the winter's vagaries. The new blue Sage, *Salvia farinacea*, Blue Bedder, the best that the family has yet produced in the blue perennial class, is grateful for cosiness; Japanese Anemones and Buddleia are doubtfully hardy unless coddled a bit. Penstemon is less in favor than it would be if not tagged with the caution "half-hardy." Lavender and Incarvillea—put them all behind the screen. *Sternbergia lutea* is a native of Asia minor, and does not care for cold winds, but given proper attention shines with large yellow flowers in September coming up through glossy dark green Daffodil-like leaves, from which it gets the sometime name of fall Daffodil.

ANOTHER CLASS OF plants to which the screened area is a tremendous boon are those not having sense enough to keep their noses under the soil until settled weather conditions in the spring, but poke up only to be nipped in the next frosty night. Such a one is *Eremurus*, the Foxtail Lily or Desert Candle, a potential accent too seldom seen in gardens, yet of absolute hardiness if the first weeks of the season can be weathered. At the least warmth in the air the round leaf sheaf (which incloses the flower bud) pushes through; let this be chilled, and the bloom ends right there. But they are all worth petting—white *E. himalaicus*, pink *robustus*, yellow *bungei*, and rosy *olgae*. The time for planting is in the fall, in well drained, light soil, sandy and enriched, with the top of the root, which looks like a well branched octopus, four to five inches under the ground. Whatever

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Voyage to the Antipodes . . .

Honolulu, Pago Pago, Suva—wayside ports . . .

New Zealand, sixteen days—Australia, four more

I SUGGESTED New Zealand and Australia. "Really," she said, and she was quite an experienced traveler, too, "that's so very far to go for so little to see! What is New Zealand? Two little dots in the ocean. And Australia? Three thousand miles of sheep!"

Two little dots in the ocean? Three thousand miles of sheep? Get away from large-scale maps and impressionistic projections. The only reward for looking through the wrong end of a telescope is a distorted image. Sailing the genuinely romantic South Sea lanes, past America's Hawaii and Samoa and British Fiji, you come upon New Zealand first. Threading the myriad islands which dot Hauraki Gulf you begin to understand why travelers from all parts of the world find upon the North and South Islands of New Zealand comparisons to their own native lands. Hauraki leads to Auckland, the Dominion's gateway. Situated on an isthmus, guarded by the extinct cone of Rangitoto—Mountain of the Blood Red Sky—forming a pattern of red roofs and green trees, Auckland is reminiscent of Greece's Corinth, and establishes the first of many distinct analogies to other portions of the world.

There are sections of the countryside which might have been lifted intact from English Gloucestershire or Kent. Christchurch is an intensely British city; Dunedin is rich in Scotch tradition; at Akaroa you will find a colony still slightly Francophile. The Lake District on South Island is nostalgic for sons of Italy, while the nearby Southern Alps rival Switzerland in beauty and as testing grounds for your mountaineering. These mighty peaks, dropping steeply to the ocean, create majestic fjords which add a touch to those of Norway, being densely verdured to the very water's edge. Sutherland Falls, one of many towering cataracts, is the second highest in the world. North Island boasts the famous Thermal Region around Rotorua and Lake Taupo, which is second only to Yellowstone in its display of natural freaks. Here are geysers, fumeroles, boiling mud-pots and hot springs, watched over by snow-capped volcanoes of striking beauty; one old-timer, Ngauruhoe, is still an active grumbler, though quite harmless. There are forests of giant Kauri trees, nearly as ancient as the Sequoias of California, and Yosemite appears again in deep-cut Clinton Canyon. Jungles, deep in mammoth Ferns and laced with Lianas, call South America to mind. Near Auckland again you find Mt. Egmont, and catch your breath at Fujiyama's double!

YET these are only surface analogies; New Zealand is individual. Her native race, the sturdy, intelligent Maoris, are the purest of all Polynesian types. They were once warriors; today they have i themselves with surprising d into the fluid currents of mode Yet some still live in ancient ades, literally ablaze with a f and timeless artistry. Fortunat those whose time is limited, field of exploration radiates Auckland: from nearby Mt. I will spread in brilliant panorar cellent motor and train faciliti to Wellington, the Dominion's to the exquisite Glow Worm and Waitomo Caves; the Region; the lovely Wanganui and Ninety-Mile Beach, a se broad white strands for bathe blue-green waters for deep-sea

FOR New Zealand is not alone to see things, it is a halyc for men of action. It is, for on a paradise for anglers. Ter trout are the rule rather than ception. It is also a paradise f ers; moose, wapiti, chamois being more than plentiful.

These, then, are the "two the ocean"—seen through th end of the telescope. Only days from California, they ar means remote, and you can't repay the "trouble" it takes them, because it isn't any tr all. It's a delightfully sunny spaced, at less-than-five-day i by glamorous glimpses of H in Hawaii, Pago Pago in Sam Suva in Fiji.

Ahead lies Port Jackson, bor of Sydney and gateway tralia. Australia is the world's island, but the smallest conti is the oldest continent, yet it the youngest civilization. It tually the same size as the States, yet (*Continued on pa*

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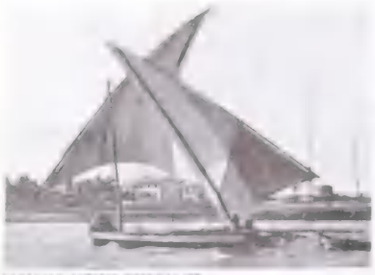


* *Actual readings at noon on Dec. 11, 1934 show . . . 68° on the Conte di Savoia (1 day from New York) . . . 15° in New York at same time. Ask for booklet of other amazing statistics.*

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CONTINUED FROM PAGE 108

it has fewer inhabitants than the city of New York! Its natural resources are as yet barely tapped, yet its scale of living is brisk, sophisticated and progressive. The native aborigines haven't changed an iota since the Stone Age, but the pioneering citizens are enacting a drama much similar to that which developed America.

THE CASUAL VISITOR may take the "three thousand miles of sheep" for granted; they're there, all right, millions of them, giving the finest wool. But fortunately there are gathered around Sydney, where you enter, and Melbourne, where your ship will quickly take you, an array of other things to see; things that will delineate the present and indicate the future of the imperial island. At Sydney your ship will dock within the shadow of the admirable new Harbour Bridge; about you an unparalleled harbor, a composite of many bays and inlets. Clustering around Circular Quay are the flags of a hundred shipping companies and every civilized nation. Ferries ply back and forth. Yachts scud by, gunwales awash, in almost incessant regatta. The waves are turquoise and their spume spun silver. Many a seasoned globe-trotter will back Sydney's claims over Rio, or Naples, or San Francisco.

SYDNEY ITSELF GREW haphazardly, like Boston, along old cow-paths. It grew irresistibly, like New York, until it became somewhat foreign even to its own hinterland. Things to see include the Esplanade, Hyde Park, the "Latin Quarter" around King's Cross and Darlinghurst Road, winding Pitt and Castlereagh Streets, the Shrine of Remembrance and, of course, the Taronga Zoölogical Park. Here are the platypus and the emu; the kangaroo and the funny little koala bear; the cassowary, the lyre and bower birds and the kookooburra; the spiny ant-eater and the wallaby; the brush turkey, of all living creatures the only one that doesn't have to be taught to fly. Nearby are the beaches—Manly, Coogee and Bondi—and the inspiring view from Bulli Pass. A beautiful motor trip, through forests of giant Ferns and Eucalyptus (there are over 300 varieties of this native tree) will bring you to the lovely Blue Dandenong Mountains and the Jenolan Caves, with their intricate maze of stalactites and stalagmites. Reached easily, also, are the Hawkesbury River country, the Gippsland Lakes and Kuring-Gai Chase. And no doubt you will be surprised to find winter sports atop Australia's highest point, Mt. Kosciusko.

MELBOURNE, A SHORT sail from Sydney, in arrangement and spirit is an antithesis. An exemplar of graceful city planning, her wide streets and spacious parks surround public buildings of great dignity and genuine architectural merit. St. Kilda Parade and Alexandra Avenue, flanking the Yarra River, are known wherever streets are talked of, and her Botanical Gardens are of exceptional beauty. She basks in an aura quieter than Sydney's and more British. Melbourne is your base for exploring the charming scenery of the serried Grampians, and Mt. Buffalo National Park, named, the "Garden of the Gods."

AUSTRALIA, LIKE New Zealand, is sport-minded. Cricket and horse-racing are popular; picnicking is virtually a national pastime; winter sports, yachting and surfing keep the native's idle moments entirely filled. You may decide to embark on a tour of real discovery; into the so-called "bush"; among the great sheep and cattle "stations," or as we would say, ranches; into the rich mining country; and northward to Great Barrier Reef.

SO WHY NOT visit the Antipodes? The journey may be made swiftly and very reasonably, and to reiterate, the journey itself is exciting all the way from California and back. An Antipodean vacation is a vacation every inch of the way. This is especially true because of the high standard of sea-going luxury set by the new Matson-Oceanic liners *Mariposa* and *Monterey*, whose regular route includes that chain of ports—San Francisco, Los Angeles, Honolulu, Pago Pago, Suva, Auckland, Sydney and Melbourne. People are rapidly coming to view this route as the most fascinating in the entire realm of travel.

IF YOU SAIL in November, December or January, you will arrive in the Antipodes in mid-summer, the most delightful season of the year. For, being south of the Equator, the seasons in New Zealand and Australia reverse the schedule to which Northern Hemispherites are accustomed.

STEDMAN CHANDLER

Walls of Glass

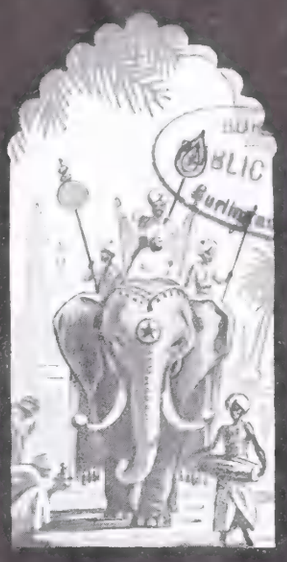
CONTINUED FROM PAGE 107

winter covering is put on needs early removal in the spring, to be kept nearby for quick drawing up on a chilly evening. The *Eremurus* is thus an excellent inmate of the screened garden. Even as the rash intruders come to grief in the spring, so do the loiterers in the fall, and in many sections the late Aconitum, Cosmos and Chrysanthemum never have a chance to come to maturity. Put them into the inclosure, and it is more than an even gamble that they will flower enough to make it worth while to spare them soil room.

THERE SEEMS TO be little advantage in taking space for the so-called early spring garden, the little bulbs, Daffodils, first Tulips and the attendant perennials. They come naturally earlier than they can be enjoyed in outdoor comfort, so why hurry the process? Unless there is some unholy satisfaction in outdoing a neighbor gardener leave them in their accustomed nooks. But do sow the annuals possible for fall seeding. Not only days but weeks will be saved by giving them a start in such a sheltered location. These include Petunias, Portulaca, Sweet Alyssum, Marigolds, Poppies of all varieties, Snow-on-the-Mountain. The results will be unbelievable. For flowers, juleps, satisfaction, pride—try the screen.

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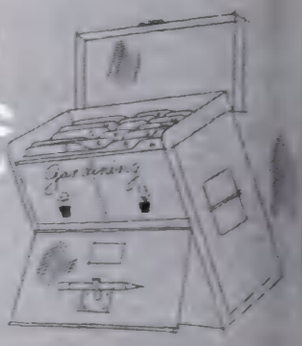
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The Garden File



OCTOBER: There is no time to indulge in any false sentiment about the waning of the year. Before the growing season is completely past tasks of storage, conditioning, planting, changing keep the attention on purely practical matters

Shrubs

COTONEASTERS LONG SINCE available for gardens are still tagged with the relative term new. Even for northern zones there are enough for almost any needs. There are two divisions: the dwarf forms, low and flat, fan-shaped, with spreading and crawling habits, and the medium-sized varieties with shrubby habit. Flowers are negligible, usually white and small in May, berries are colorful, many leaves are practically evergreen, and they all belong to the Rose family, guarantee of desirability. *C. horizontalis* is the one most commonly seen on banks or employed as a ground cover, but the last winters have proved waxy Cotoneaster, *C. hor. perpusilla*, and the pointleaf, *C. apiculata*, of greater hardiness. For taller uses—hedges, in shrubbery borders, or specimen planting—there are four dependables: *C. dielsiana* and *C. divaricata*, both to six feet; *C. racemosa songarica*, eight feet, called coral; and *C. nitens*, with glossy leaves, pink flowers and black fruit, four feet. For fall planting use pot-grown specimens, and layer any already in the garden to increase the supply. Sunny site, well drained. "Manual of Cultivated Trees and Shrubs," by Rehder.

Dusting

HIGH PRAISE IS due an insecticide, harmless to humans and animals but deadly for bugs, which may be expected to replace the poisonous arsenic. It comes from Derris, a tropical plant. Dust made from the roots has proved disastrous for worms of the cabbage type or the Mexican bean beetle, and has as its main destructive ingredient a matter recognized as rotonone, in the proportion of five and six percent. In the flower garden it would be dusted on any plants eaten by pests of a wormy character. Derris must be kept in air-tight, light-excluded containers. Consult the State Experiment Station, Geneva, N. Y.

Rock Gardens

TO KEEP THIS type of garden in an attractive state throughout the dry summer periods some subterranean moisture must be planned for. Underground systems of perforated pipes are fine when nothing untoward happens to them, but let something go astray and the damage to the garden site may be great before the trouble is located. Where the rock garden is small, not warranting any great outlay, a satisfactory method can be evolved with ordinary unglazed tiles eighteen inches in length and five inches wide. These are placed on end, sunk in the ground among the rocks, seven or eight feet apart, hidden under the plants, and when filled with water from the hose the moisture reaches the roots and underground plant areas most adequately. If the ground of the garden is prepared when first made with a good layer of cobble stones covered with sod upside down, and the area filled in with one part light garden loam, one part leafmold or peat and twice as much sharp sand or fine gravel as soil, a good supply of water once a week will keep the whole in a half moist cool condition. Consult the Cornell Experiment Station at Ithaca, N. Y.

Dahlias

THE FLOWERING SEASON may often be prolonged up to November despite early frosts by building a tent over the bed or garden. Make a framework of stakes standing two feet high over the tallest plant, and cover with muslin or light canvas right down to the ground on all sides, such cover to be placed in position on cool nights. Taking up the tubers need not be done until severe frost has killed the foliage to the ground. Allow a couple of days for the root to adjust itself, cut the blackened stalks to within six inches of the ground, then lift the tuber carefully with a fork after loosening the soil. This work should take place only on a sunny day when the temperature is at its highest. Do not shake the earth from the roots; place them upside down on the ground until the attached soil is dry. Let them finish drying in a cool cellar, then pack in boxes, papers or peat moss and leave where the temperature will not go above 50 nor below 40 degrees. See "The Dahlia." L. K. Peacock.

Fertilizers

THE USE OF plant stimulants in the fall has long been an open question, as even with established plants there can be little benefit to a growth that is rapidly becoming dormant. That there is a loss of the nutritive elements due to leaching through the winter is true, but on the other hand the late winter rains and early melting snows carry the food down deeply into the ground. A good procedure is to apply a covering of well-rotted manure in the fall mainly as a mulch, followed in the spring by a good commercial fertilizer such as 4-12-4 or 10-6-4 at the rate of about three pounds to 100 square feet. The manure should be worked into the soil in the spring and an additional application of the fertilizer made in midsummer. A garden would keep in a continuous state of good health if this system alone were followed. In making fall plantings of shrubs such as Lilacs, work well-rotted manure into the soil. These matters are fully discussed in a pamphlet by Prof. L. C. Chadwick, Ohio State University, Ohio.

House Plants

WHILE GARDEN PLANTS will adapt themselves house conditions and bloom well, the shock the root system makes a rest necessary. A garden specimen brought in now must be back and no bloom expected much before Mar Cuttings made in August will flower in Nove ber, so unless there has been foresight to p pare them then, start anew with fresh plar Annual seedlings that have not yet flowered n be potted up (watch them for aphis and sp with nicotine) and prove suited to the win sill. Ferns, Sansevieria, Aspidistra are due their dividing, which consists of carefully t ing apart the roots, leaving each piece with mass of roots and plenty of leaves. Those w like Cyclamen should get in touch with J H. Vogt, Sturgis, Mich., who has produ thirty varieties of the plant in the last dec

Chrysanthemums

MANY GARDENERS HAVE discarded these pla from their lists as some of the older t proved either difficult to winter or uncertai to bloom in regions of early frosts. Condit have changed and the following new intro tions and hybrids are certain to bring bea and prove dependable for the October gard They are listed in order of bloom. Am dwarf pink; Jean Treadway, rose; Ruth C ming, reddish bronze; Mrs. J. Willis Mar crushed strawberry; Granny Scovill, oran Daphne, lilac rose. "The Chrysanthemum an Culture," E. A. White.

Design

THE POSITION OF a driveway can make or the home grounds more completely than al any one feature, and since garages are an gral part of many dwellings, the problem be of even greater seriousness. A driveway gash across any planted area, and a garden vided by one loses unity and charm. Tenet keep in mind when placing this necessary are useful. If the garage is one with the h at the front, separate the drive leading to i a screen planting from the house entrance. is at the rear, keep the drive at the extr boundary line of the property, so that areas the house may not be divided. When the gar is a separate building do the same.

New Books

"A CLASSIFIED BIBLIOGRAPHY OF THE LITERA OF LANDSCAPE ARCHITECTURE," by Katherine Namara. Harvard School of Landscape Archi ture. Cambridge, Mass., $2.50.

"THE AMERICAN CIVIC ANNUAL," by Har James. American Civic Ass'n. Washington.

"THE GARDEN WAY FROM EAST TO WEST." Louise R. Pierson. The Transcript Co., Bos Mass., $1.50.

"SUCCULENTS AND OTHER CACTI," by A. J. Laren. The Cactus Society of America. Los geles, Cal., $3.

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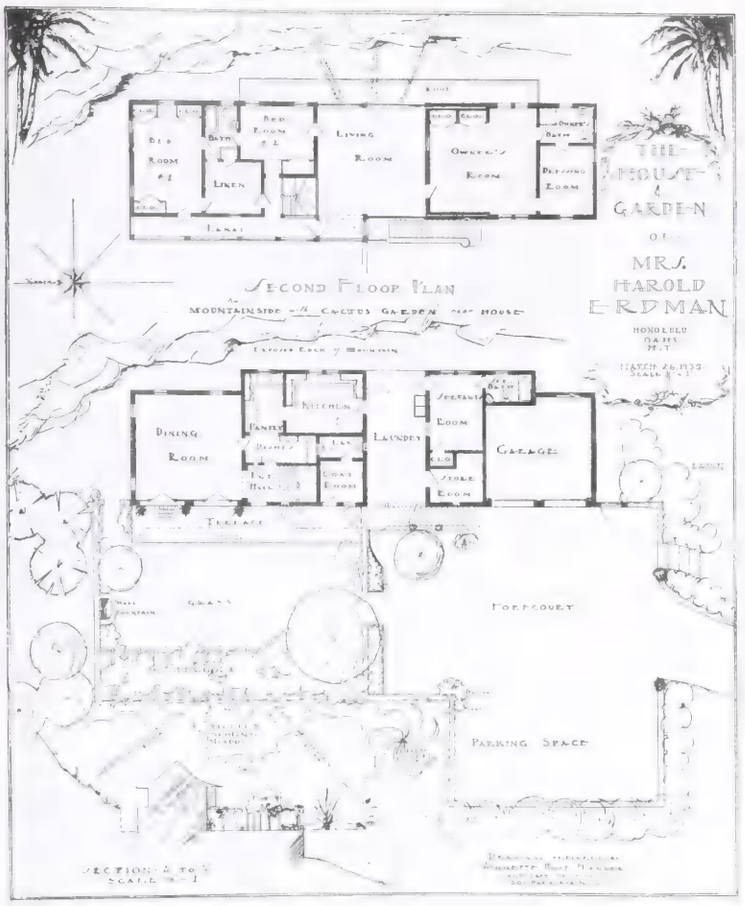
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Plan showing the first and second floors of Mrs. Erdman's home, together with their relation to the garden. Note the mountain at the back of the house, on which the cactus garden was planted

Honolulu Garden

CONTINUED FROM PAGE 61

orange and rust. As I entered the forecourt itself a blaze of coral Bougainvillea extended a gay welcome. How few realize the psychological value of color in planting and how important a part a welcoming mass of gay bloom plays in creating a sense of joyous hospitality.

WITH THE FORECOURT, the subtle skill with which Mrs. Erdman has developed her home becomes apparent. This court, which also serves as a parking space, is covered with rust-colored lava ash and is inclosed with a wall of the same brownish lava rock used along the drive. Here and there, where the rock has weathered, it tones down to brown-gray and brownish-black. The planting in the forecourt is tropic—lush with the green of Banana and Palm, and gay with Crotons in shades from primrose to copper. From this warm base the house rises—cool grayish-white. The trim, a faded brick color, softly repeats the color of the Bougainvillea. The roof, a lovely weathered grayish-brown, echoes in deeper tones the brown of the lava rock walls.

FROM THE FORECOURT a gateway gives an intriguing view through the garden to a wall fountain built against a high white stucco wall. The background of the wall fountain is of old brick—a soft faded red. The coping of the pool at the base of the fountain is white stone, on which stand earthen pots filled with neat little white Geraniums. These are reflected in the pool along with the white clouds and vivid blue of the sky which, in these islands, seems a richer blue than in other places.

I FOUND THE garden in every sense an outdoor living room. Under the pergola, on a paving of softly colored old brick, comfortable iron furniture with rawhide seats and gay cushions offers a delightful place to rest and take in the perfection with which the color scheme and composition are carried out down to the smallest detail. Again the note of hospitality was struck. A luncheon table stood ready under the pergola—and such a luncheon table! Its mirrored top reflected the white blossoms dripping from the pergola, the pastel-colored Waterlilies and mynah birds of green jade that formed the centerpiece, and the exquisite silver lacquer service with which the table was set. Beauty and utility have been combined in this garden with great success and simplicity.

OPPOSITE THE PERGOLA the dining room opens directly into the garden. Originally French doors once filled the garden side of this room, but in a climate which is always like a lovely June day the doors were found superfluous and removed, as the overhanging lanai gives ample protection against sun and occasional showers.

YOU LEAVE THE garden reluctantly to climb an easy flight of stairs to the second floor, where you enter the living room to find yourself again enchanted. Here deft handling of the colors used outdoors is seen again. The walls are

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THE GARDENER'S BUYING GUIDE

FALL PLANTING

If you were an early bird your plant and seed orders have been in for months; if you've been too busy to make your selections, the Gardener's Buying Guide offers an excellent opportunity to pick and choose. And even the early bird may profit from a study of these announcements. October is the big planting month of the fall. Of late years it has come to rival spring as a time for stocking the actual garden plot for bloom the following year. With more study fall planting is better understood. Spring bulbs *must* go in now, of course. It is the consensus of many experts that fall is better than spring for much perennial material since it gives plants an opportunity to become established.

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The forecourt, with paving and wall of rust-colored lava ash Bougainvillea trails along the wall; a croton, shading fron yellow to copper, grows beside the stairway to the living roon

white—the beams overhead a rusty brick color. The furnishings are soft brown, white and yellow with here and there a touch of orange and henna. It is above all things a comfortable and spacious living room where, snugly sheltered, one seems still to be outdoors, as two sides of the room are composed almost entirely of windows that are seldom closed.

FROM THIS LIVING room, through the fringe of the Bougainvillea vine which in lieu of an awning trails along the eaves, you see the sea and mountains to one side—on the other, through wide landscape windows, what might well be a beautiful scenic painting but which is in reality a Cactus garden. A steep rocky mountainside soaring up within a few feet of one's living room window might well seem an insurmountable problem to most people. To Mrs. Erdman it was a challenge which she has solved in the most practical and beautiful way possible. Here she made a delightfully colorful panorama of the one plant that would seem quite at home and grow well in this location. Century plants form the background and enframement of the picture. Their bold structural lines are delightfully in scale with the great rocks of the mountain, and their lovely blue-green colors have a receding quality which gives space. Many other interesting varieties of Cactus help to form the picture—some soft yellow, others orange, many in shades of green, and still others with rust-colored leaves and flowers. Starting at one corner of this garden and winding down amid the rocks grows a dwarf Cactus whose glistening pearly leaves look like a tumbling mountain stream and, like one, spill in a glittering cascade over the steep rocky cut behind the house. On each side of this leafy waterfall the deep green trailing stems of the night-blooming Cereus make a picturesque cover over the sharp rocky edge of this cut. Thus from the living room you see two panoramas: on one side mountains and sea—on the other, as though it were a strange reflection, the soft green foliage of Cactus plants repeats the color of the sea, and, like an echo of the white foaming edges of sea waves, a garland of the fragrant flowers of night-blooming Cereus trails its creamy length level with the sill. I saw this garden on a perf in the warm glow of sunlight, as lovely and as harmonious as fect chord of music. But in mo it must be enchanting and r beyond words!

I ASKED Mrs. Erdman if she wo me how she attacked and sol various problems that had con her. Her explanation was so and simple, and showed such a p manner of using materials a that, lest I forget some of the she told me, I asked her if she write me a letter repeating w had said. Her letter is so spon and interesting that I quote p it below:

"WITH ALL THE enthusiasm of yo were anxious to have a home own. With a very limited am invest we selected the location slopes of the old volcano, D Head. To recommend it, it had and nothing much else. Our different from many valley lo was lacking in soil.

"WITH THE ASSISTANCE of an a we decided to build a cottage could later be used as a garag vants' quarters, et cetera, reserv choicest site for a future home.

"A NICHE WAS scooped out of the tainside to make room for the and a fill put in for a turn-aro motors. When the building wa pleted, in spite of our enth frankly, we had a glorified crate on a rocky hillside, but w it.

"FROM THESE BEGINNINGS a plan to develop for making this as at as we could under the difficult stances. With the ambition t and the restraining influences of we started out. We soon discover while the view was all that c asked, the prevailing trade win the glare in the afternoon wer tractive features, so we built parallel walls running out fr building and ending at the top high retaining wall. To tie th

was a question. What proved a thought was the construction of c pergola of hewn logs from our trees and a rustic balustrade. these changes improved the archi- l appearance without rebuilding, nevertheless distressingly institu-

SORT OF flooring for the court e next apparent need. A load of from a demolished building was sed at small cost. These bricks id under the pergola and around her sides of my newly created

THE BABY arrived it became very nt that we must have more house and a plan was then worked out then our building so as to give ded facilities. Accordingly, the building was lengthened to twice inal length, and a laundry, ser- quarters and garage were installed ground floor. Master bedroom, g room, et cetera, and a central room were designed for above. entral section of the house is ely open to the ocean and on untain side. To cope with the on glare, a coral Bougainvillea n trained as an awning across nt.

RIGINAL INTENT was to make the as inconspicuous as possible the mountain, and our attempt with paint gave us a grayish- With the extension of the build- l an attempt at architectural he need for a color scheme be- reasingly apparent. Fortunately, one of the other Islands gave rtunity of seeing a most attrac- unusual brick color of volcanic l as one of the financial prob- ing us was to put a covering on rance court, this promised a The moment this material— opriate for the slopes of a and so suggestive of lava color- introduced, it made a domi- ote of color for the whole place phasized the possibility of trim- e house with the same shade oducing the many varieties of trees and flowers which are on ows and brick red tones. A coral Bougainvillea hung against settled the question.

ORING POLO STABLES made pos- improvement of the garden actical the development of a garden, as well as aiding in ng the growth of vines and hich were planted as fast as owers would meet the color ions.

"THIS WAS ALL very fine for our lower garden, but the rocky, blank hillside directly back of the house was too big a proposition for amateur landscape architects. The large windows looking directly across into a potential rock quarry needed something which would create a friendly atmosphere for our living room. Being a transplanted California girl, it occurred to me that here was where a touch of the arid hills and deserts of my home state could be introduced in striking contrast to our tropical gardens in the approach to the house. Cactus gardens were visited, and the thought of being able to enjoy such a garden, without the hazard of walking through one, made an added reason why this panorama would be most attractive in every way. Several hundred varieties of Cactus of various sizes and colors were planted with the smaller varieties in the foreground, and extending up the mountainside the larger varieties were used to make a background for the arrangement. I could not be honest without saying that the thought of planting the mountainside with what required but little water was an economical consideration.

"THE MOST ENCOURAGING thing about a garden in these islands is the fact that ten years' growth can be accomplished in a year or two, and the feeling of substantial age is quickly gained. In the little court a tree at the end of the pergola was discovered to be out of place. With an admitted heartache it was cut down and another tree planted in the opposite corner.

"NEEDING A LARGER space for entertaining, we decided to remove the glass doors from the dining room, which then became a sort of loggia off the court.

"SO AS THE place appears today we have the winding drive from the entrance flanked by Oleanders, to the turn of the road where a yellow garden blooms; then the approach to the house with Lantana and Alamander to the coral-colored lava of the entrance court. Olive trees, Bananas, shrubs and the coral Bougainvillea tie in the color scheme against the gray-white walls of the building, along the upper balcony of which trail Stephonotis and Clematis. In the inner court the flowers are white. White clusters of Thunbergia drip from the rustic arbor. The wall fountain is shaded by tropical plants—ferns and exotic Anthurium, and the many pastel shades of Begonia with its marvelous leaves.

"ALL OF THIS to try to give you a picture of our attempt to make an oasis out of a desert."

Foreign Bulbs

CONTINUED FROM PAGE 37

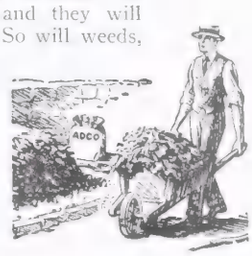
ulbs are fading. It is stored ter, and in spring the offsets ed away so the old bulbs can their business of blooming. May and June bloomer, that umps into flowering when ut in spring, is the *Sprekelia lima*. Only an Orchid can rival ty of its large flowers. With waist and graceful, recurved ey shine with a carmine satin- en. The typical Amaryllis ollows, to store up vigor for ear of color.

AMONG THE IRIDS there is generally the same characteristic foliage and the same swift flash of individual bloom. Montbretias and Tigridias are now familiar members of this family, although many rare hybrids are being offered in these, too. From South America comes a diminutive strain of triangular-shaped bloomers—the Cypellas—that look like little Tigridia cousins. In them the valuable and more unusual blue is found in both *C. platensis* and in *C. plumbea*, while *C. herberti* shows in each of its vivacious blossoms a rich

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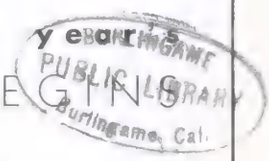


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from the HOUSE TOPS

(In which HOUSE BEAUTIFUL does a little modest shouting for the benefit of all concerned.)

Small House Competitions seem to be quite the rage these days. While we have no idea as to the actual number of competitions going on all over the country, we do know that every time we barge into a community of fair size, we are usually greeted with a large sign board announcing that the local Chamber of Commerce is very anxious to have us see "THE MODEL HOUSE", just completed and only a stone's throw away. Not infrequently, we've accepted the invitation and discovered that for a small fee we could buy a "chance" against the day when a lucky number drawn from a hat might make us the proud owner. So far we've contented ourselves with merely viewing the various Model Houses, feeling that the present ownership of one home is enough.



We've always been tremendously interested in small house competitions ourselves, and wouldn't be the least bit surprised to find that it was our initial efforts in this field which started the national movement of competitions and model homes. Probably you've noticed the full-page announcements in recent issues of the Eighth Annual Small House Competition which HOUSE BEAUTIFUL is conducting. Actually, the term "Eighth Annual" is a rather modest way of stating it. We launched our first competition way back in 1927, ran for the next five consecutive years, then skipped 1933, picking up the routine again in 1934.

HOUSE BEAUTIFUL's Small House Competition, you see, is primarily for the architects, those heroic souls whose praises are too seldom sung. (If you don't believe it, just try meeting some of the almost impossible conditions architects are expected to fulfill within an inflexible budget.)

The valuable feature of the Competition is that each house submitted is not a dream on paper but an actual dwelling, which is being lived in. The 1935 Small House Competition closes on October 15th, and we'll show the first of the prize-winners in the January issue of HOUSE BEAUTIFUL.



Like the famous brand of paint, HOUSE BEAUTIFUL "covers the earth". Down in Lima, Peru, a gentleman in the American Embassy is greatly interested in equipment for drying, warming and removing the humidity from dwellings. From Palestine, a reader writes to ask about a cooling system for a new home he is building. Still further around the globe, The University of Otago in New Zealand wants us to send them booklets on various household items such as rugs, paints, linens and furniture, as does a reader in the Philippine Islands. Then there's a letter from a merchant in Ornskoldsvik, Sweden, who's seeking literature on building equipment discussed in the July HOUSE BEAUTIFUL. And one more hop takes us to Stamboul, Turkey, where some one in one of the American schools is strongly interested in knowing about portable houses, and firms that make them. We just mention all this to show what an all around information booth HOUSE BEAUTIFUL is both here and abroad.

blending of tan, old gold and brown. *Eustylis purpurea*, another close irid relative, spreads a harmony of lavender and mahogany brown. Some of this material, if started by seed in winter, will bloom the next summer. All are harvested in fall and stored indoors. From Africa comes a beautiful August bloomer that adds a drooping grace in contrast to its erect Gladiolus-like foliage. This is *Acidanthera bicolor*, a tiny bulb that holds in its heart a spike of graceful cream white flowers, with deep centers of brown. It is fragrant. Importers offer a rare variety, *A. muirii*, in white and pale pink with red veinings. Such material, however, is only for private collections and cannot be brought in except by government permit, after inspection. Acidantheras are grown and stored like Gladiolus.

CERTAIN OTHER VIGOROUS creatures from Persia, Turkestan, China and Chile will come through our winters if planted in a protected spot. This shelter also acts as wind-break later for their tall spikes of bloom. Although more expensive than the average bulbs used in summer gardens, these are all so dominating as to make a handsome effect. Then, too, because they are perennials their time of bloom is very definite, so that other permanent plantings may be associated with them.

THE BIZARRE CROWN Imperials (*Fritillaria imperialis*) of our grandmother's garden had fallen into disuse because of their gaudy brick red color. Now newer forms carry the same bold spikes of bloom with their odd crown of leaves. More harmonious, however, are these newer color tones, calmed down with brown as in Orange Brilliant, or clear gold with white relief as in Maxima Yellow. These great creatures almost hurl themselves out of the ground to bloom with the late Narcissus in a harmony of gold and white. They are planted in early fall, about five inches deep, in rich sandy loam and in full sun. After flowering the bulb dies down. These same planting conditions apply somewhat to the Oriental Lycoris. This oddly behaving amaryllid is suitable for the Eastern garden only in the variety *squamigera* (*Amaryllis halli*)—a lilac rose form. The rare Golden Spider Lily, *L. aurea*, and also *purpurea* will thrive in milder regions. These handsome flowers appear in heavy umbels and in late summer after the foliage has died down. A four-inch fall planting, protected and well mulched, is important.

ALSTROEMERIAS—PERUVIAN LILIES—are being raised now by gardeners who seek the lure of the unusual. In the East only the yellow variety *aurantiaca* has proved really hardy. Other tender varieties, with rose and crimson shades, must be wintered indoors. If each spring the young tuberous roots are pulled away, the parent plants will establish heavy clumps that will be a riot of gay lilylike flowers, and especially will they be effective with the bright blues and whites of the perennial border. Seeds of these are now also available.

WHAT GARDENER HAS not looked with envious eyes at the enormous spikes of Eremurus—the Foxtail Lily—and longed for a clump of his own? Young seedlings are now being offered to the thrifty. With Asiatic individuality these giants hold aloft their yard-long cylinders of crowded blossoms. Hybrids have added new shades to harmonize
the original range of white, pink,
low and copper tones. *Robustus*, el
ianus, both white and pink, *himala*
bungei, and *Shelford* are the f
varieties. From late May through
some variety or other will be bloom
Rather shallow planting, with
around the bulb, and a mulch pr
tion after freezing are necessary.
mulch is retained as late as pos
After the leaves die down the p
are mounded to shed summer r

IN THE INDOOR garden even
amateurs who have successfully r
the hippeastrum Amaryllis have
tiously evaded others of its kin. Y
all these the handsome *Clivia mi*
with its great heads of flame-co
flowers rising about the fanlike s
of foliage, is ideal. It will adjust
to a moist warm room, or come thr
unscathed from a cool temperatur
blossoms dip to clear yellow ce
and hold their beauty for days. In
mer, as the plant is evergreen,
rested but not dried off. Very con
ently the Clivia will thrive in the
pot for years, and needs only a re
of the surface soil and liquid ma
Not so adjustable is another hand
amaryllid—the fragrant Euchari
Amazon Lily. This must grow
moist warm temperature that
drops below sixty-five degrees. I
form of a great but short trumpet
fodil, its petals shine dazzling
with a creamy green center.

OTHER NEWER BULBS that cannot,
ever, be considered as a perm
investment for the amateur ar
Ornithogalums and the Leucoco
Only under the most propitious c
and curing will they yield a s
season of bloom. Yet their great l
and fragrance, and the ease with
they are enticed into blossoming
them ideal subjects for late
forcing. The Ornithogalums are
planted in well drained but very
soil, brought to the full light, w
sparingly at first, and grown very
Ornithogalum arabicum, the fi
bloom, will twist and curve its
heavy with clusters of shining
flowers. They are exquisitely fr
and with a staring black pist
thyrsoides is pyramidal, like a
head of wheat. Both will hold
blossoms for a month or more.
by the end of March, the golden
aureum, will thrust up its blooms
flat, more spreading foliage. The
tiful *Leucocoryne ixioides odorat*
lately made a great furor. Quit
prisingly, this delicate beauty, ris
small umbels of clearest pale blu
hold its freshness for over a we
color enriches with age, and its
edges grow more fluted. A heli
fragrance and a triangular green
make this a choice creature. Fall-p
it will thrive in either flats or pot
light, well-drained soil with ver
manure, and in a cool temperatu

ONLY IN THE large greenhouse ca
striking Watsonia species that m
California gardens so gay in earl
mer be conveniently grown. Und
they need a span of time from Oct
April and head room, too, for th
growth. A two to three-inch dee
ing in light garden soil, and
manure after they are well ad
will bring them into handsome
Many smaller hybrid forms to s
small greenhouse are now availab

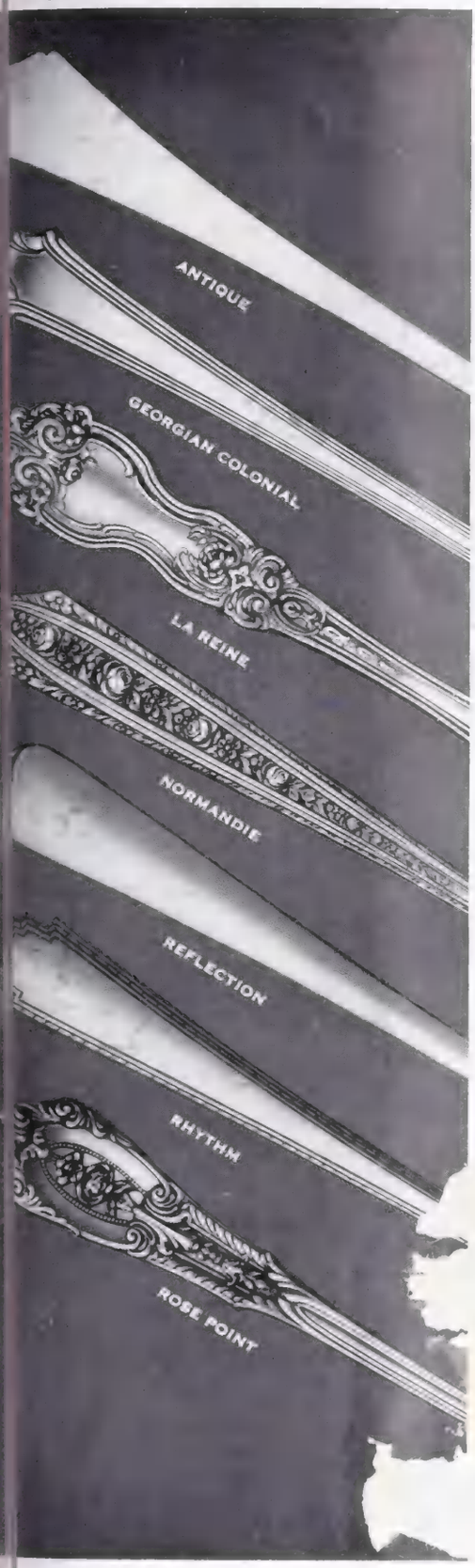
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15

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[illegible] simplicity, or [illegible] minder of class [illegible] rative motifs

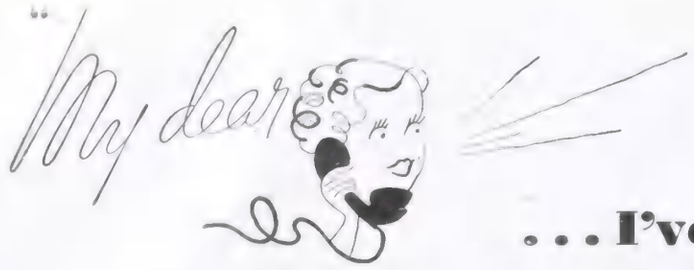


[illegible] in all colors. [illegible] blue and soft [illegible] ue of genu- [illegible] ornaments [illegible] materials. [illegible] gagement [illegible] ne side. [illegible] mplete [illegible] one is [illegible] dard size, to you stationer.

COIN PUR
nickels, dimes a
each fits tight
groove. You plu
exact change you
—the rest stay
in back for bills. Bla
calfskin, $1.00. V
hand-laced edge, $2

WALLACE Silversmiths

WALLINGFORD, CONNECTICUT



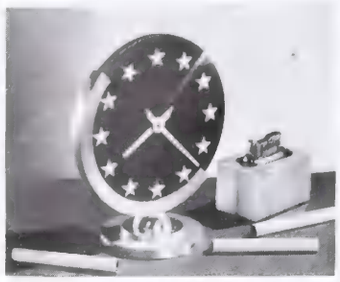
. . . I've found the most wonderful gifts in the world!"

IT'S something worth shouting about—this discovering the new Seth Thomas Clocks! They're not like usual clocks—not mere timepieces—but instead they're inspired home furnishings with a decorative quality all their own. Some of the country's leading designers were commissioned to conceive brand new clock designs, and they've done a gratifying job of it. They've used real Yankee practicability, and combined beauty with extreme usefulness.

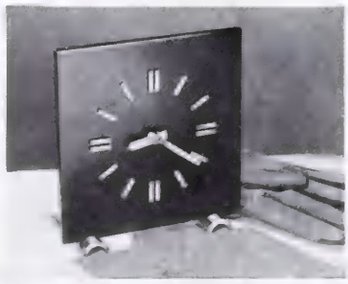
That's why these grand new clocks make such happy gifts. They'd prove a priceless addition to anybody's home . . . and their attractiveness is more than case deep—for inside runs a genuine Seth Thomas movement, such as has made Seth Thomas Clocks famous for reliability for more than a century. Somewhere near you there is a jewelry or department store showing the gallery of new models. We urge you to see them. Prices start at $4.95, and the most inexpensive models look as though they cost much more. Seth Thomas Clock Company, Thomaston, Connecticut.



The Du Barry—a masterpiece in tive design. Ivory numerals are recessed metal dial ring. Ivory finished case. D posed, hands protected by convex glass. movement. 3⅜ inches high. . . . Price



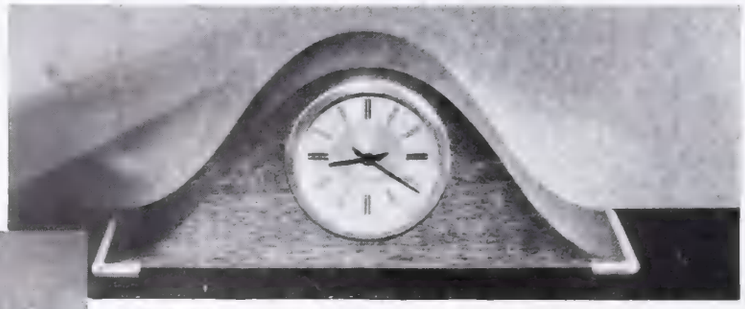
Tell Time by the Stars with the TWILIGHT. Stars and base of silver, disc deep blue. When stars and base are brushed gold plate, with ivory disc, it is called MATIN. 5½ inches high. 8-day movement. Price $9.75.



Phoenix is a square, gun-metal-finished clock with raised hour markers, hands and feet in brushed gold plate. 5½ inches high, self-starting electric movement. With 8-day movement, it is the BALTIC. Price $12.50.



The Lunar. one of the most popular of the season, combines novelty with d A simple twist separates the sphere, re attached keys. Finished in gun metal and 8-day movement. 4 inches high. Price



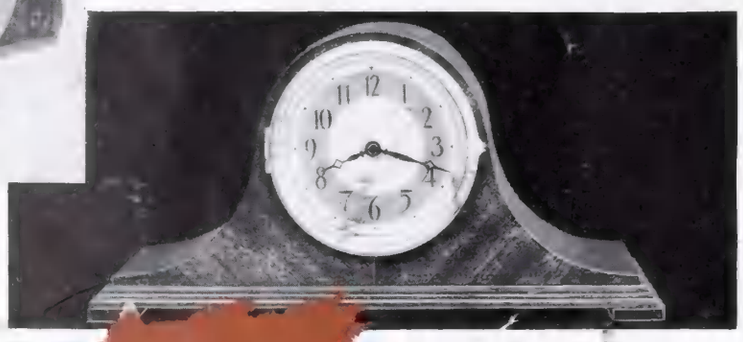
The Rex combines the adaptability of the tambour with a decidedly up-to-date appearance. Its design is inspired by the simple flowing beauty of modern streamlines. Case—American Walnut. 16¾ inches wide. Self-starting electric, hour and half-hour strike. Price $24.95. With 8-day pendulum movement, it is the ZEPHYR, for $22.50.



The 1E Century has attractive case of solid walnut and diagonally matched Oriental veneer with small drawer below dial for keys, money, and other easily mislaid objects. Self-starting synchronous electric movement. Strikes hours and half hours. 8¾ inches high. Price $22.50. The 4W CENTURY is the same clock with 8-day pendulum movement. Price . . . $19.95.



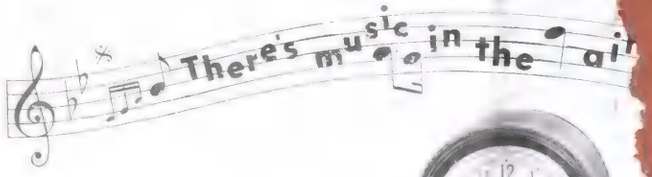
The Sunset has character. The dial is copper; base, hands and raised hour markers are polished brass. Self-starting electric movement. 6 inches high. When fitted with 8-day movement, this is the SUNGLOW. Electric or key wound. $15.00

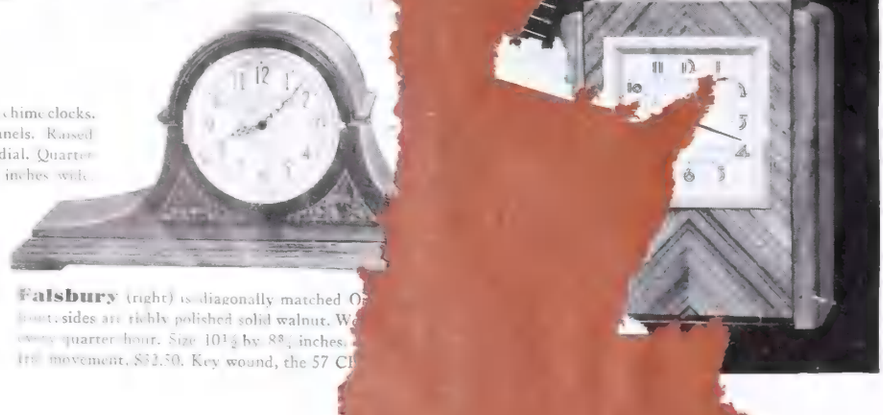


The Li as retained the sweeping, graceful lines of the larger tau mantel. Case is polished mahogany with diagonally mat half-hours. 13½ inches wide. 6½ inches high. Self-starting ment, this is called the 31 TAMBOUR. Price $18.95



The Crandall. popular of all banjo cloc colorful Colonial panels a ished brass ornaments gi unmistakable air of days. Has 8-day pe movement. Strikes hou half hours. 29 inches hi inches wide. Price





The Roxbury. richest of all chime clocks. American walnut with burled panels. Raised bronze numerals on silver plated dial. Quarter-hour Westminster chimes. 20⅜ inches wide. Self-starting electric movement, price $37.50. With 8-day pendulum movement, it is called the CHIME 52 at $50.00.

Salsbury (right) is diagonally matched O front; sides are richly polished solid walnut. W every quarter-hour. Size 10½ by 8¾ inches. ITE movement. $52.50. Key wound, the 57 C

SETH THOMA

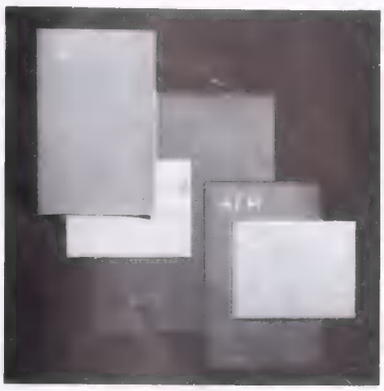
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Mark Cross has not gone mad. t they did give us a turn when d them indulging in something hing flippancy. They have in- "Mismatch" stationery. Which to its name, because it comes s of mixed colors and you put r envelope with another color er. The result is unquestionably cause the colors are so well It gives you a chance for self n. The box of paper, 50 sheets elopes, unmarked is $2, $2.75 hose splashy large monogrammed, the stamping is $1.50 per box. is $3.50 or more.

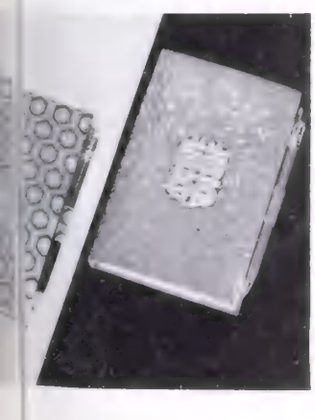




6 Ann Orr, in Nashville, Tennessee, has made these coasters in both modern and old-fashioned designs. The modern design is monogrammed and the old-fashioned one carries your full name. There are no variations from this plan. Six dozen, printed in rich dark blue on an absorbent board with a glazed bottom, are $1. This we consider an outstanding bargain. Write to the Ann Orr Studio and designate which design you wish, print out the name or initials and allow a week for making and delivering the package. Send six cents postage for each package you wish mailed, and $1 for each six dozen.

to its name, Sweden House orts from Sweden glass and nd all sorts of lovely things. these are decidedly inexpen- smoked glass cocktail shaker ture costs only $5.50. You turn close it firmly, swing it round there are grooves on either have it pour. The stemmed xt to it in the same smoky ts $10 a dozen, and the footed 18. Make a note that Sweden ports Swedish Christmas cards e a delight. There is a series nts apiece which are just as olorful as they can be.





8 Yamanaka has taken magnificent Oriental brocades and had them made into covers for engagement and scratch pads. Many of the brocades are antique. There is such a range of them that you can get them in all colors, black, red, green, brown, blue and soft mixtures. On each is a plaque of genuine jade, hand-carved in ornaments keyed to the patterns of the materials. When you open them, the engagement calendar for the year is on one side, the scratch pad on the other. Complete with these and the pencil, each one is $10. They are in standard size so you can get refills at any stationer.

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Lacquer Coffee Cups & Saucers, Decorated. Comes in Black or Red. Price $7.50 ½ Doz.

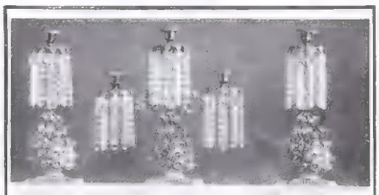
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Set complete—$25.00

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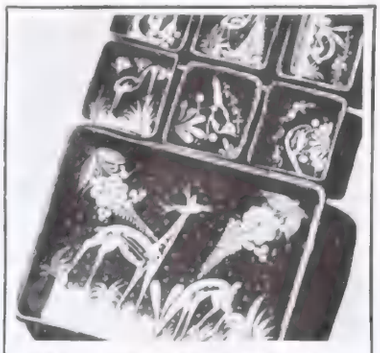
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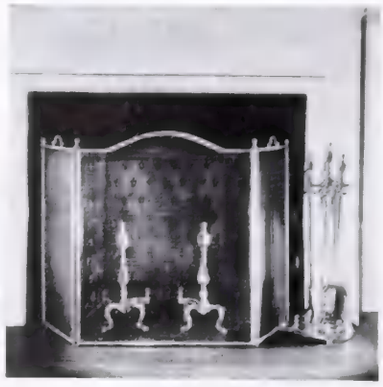
Tonala Indians of Mexico make this pottery set for their hot dishes and sauces. Use it for your relishes, appetizers, etc. The interesting native designs—bow birds, animals and flowers in contrasting colors on glowing brown backgrounds. The large tray is 11" x 11". There are 6 small inserts. **HEATPROOF** this ware may be used in the oven.

The 7 Piece Set **$4.00**

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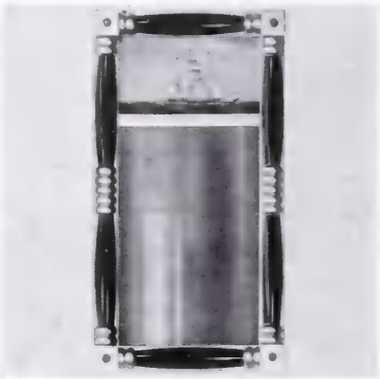


10 At this time of year, you're giving parties if you ever give them. Peikin Galleries are all ready for you, with grand Sheffield pieces to help you serve hot appetizers. Hot sauce for shrimps, scallops or oysters, as described in Sheila Hibben's article, would keep hot in the sauce or toddy warmer on the right. This, complete, with a lifetime guarantee thrown in is $15. The bacon or cigarette box with the ebony handle can be used for passing any sort of hot canapé. This is $8.75 and also has the guarantee. These can be returned within five days if you can find them elsewhere cheaper.

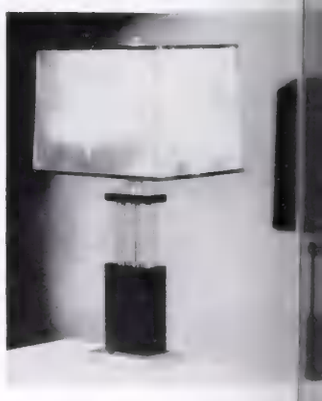
WINDO

9 Need we point out that thi time of year to look to yo fires? A. Silverstone has done j and here are some of his fire a ments. Solid brass andirons inches high, are $6.75 the pair. brass fire set 29 inches high co a standard with a crescent shap poker, shovel and tongs, $8.50. there is a screen with a soli frame. The center panel is 30 high, 26 inches wide. End pane inches high, 13 inches wide. There is a special price of $23.75 andirons, fire set and screen, included, expressage extra.

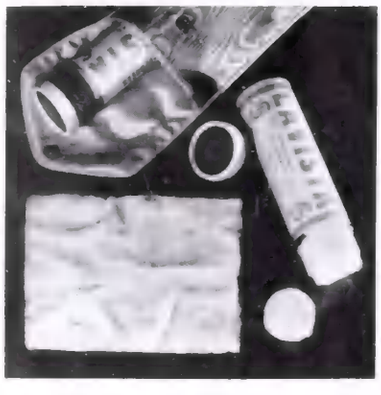




11 In Boston Charlton-Johnson mirrors which would gra Colonial interior. The one sh nominate as one of the very b of this month. It comes in fo The medium, 10 by 18 inches, The small, 7 x 13½ inches, is 23¾ inches, it is $10, and 14 $12. Packing and express are, o extra. The frame is black and g a spindle design and a picture ing ship in the top panel. This find in the medium size, while t other pictures in the other siz as Colonial interiors, etchin landscapes.



12 It is not easy to find good modern lamps. It is very easy to find pseudo-modern ones, lacking balance and charm. Modernage is a shop chiefly concerned with furniture. They have very few accessories, but the ones they have are worth going a long way to see, because they are distinguished. This lamp is a good example. It is an extremely simple, yet architectural combination of chromium and black wood, nicely proportioned and topped with a handsome silk shade in a pale neutral color. It is neither aggressively modern, nor shy about being modern. Complete it costs $11.75.



13 Pusey Gifts has had anoth brain waves. Do you remer capsules you were given as a ch turned into exotic flowers when them in a bowl of water? Well, can be practical, too. You can tle cylinders, each tiny segr which expands into a nice spon cloth as soon as you put it i That makes an end of packi nasty wash cloths. You leave th thing behind you and start a ne the next place. The moire ca two cylinders and the set con $3.50. Have you a traveling frier is what to give her.

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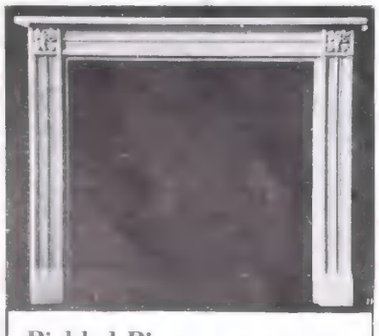


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simmered and served in these little pots, with crusty toast and grated Parmesan cheese, is the epicurean delight of the connoisseur. It creates the atmosphere for a happy meal.

Fireproof, glazed in and outside, rich cream colored top with soft dark brown base, sold in sets of six with covers.

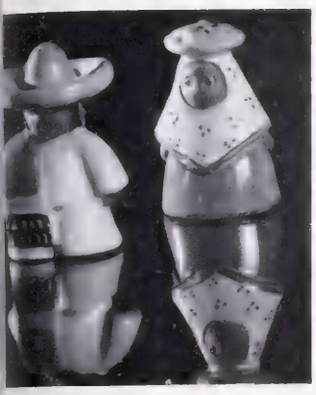
9 oz. capacity $2.75 for six.
12 oz. capacity $3.30 for six.
PLUS POSTAGE

This pottery is made in France. strictly odorless and easily cleaned.

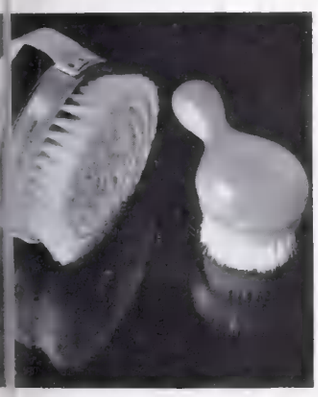
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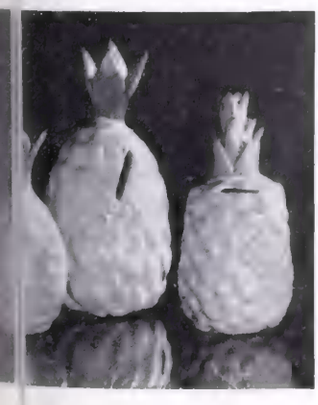
HOPPING



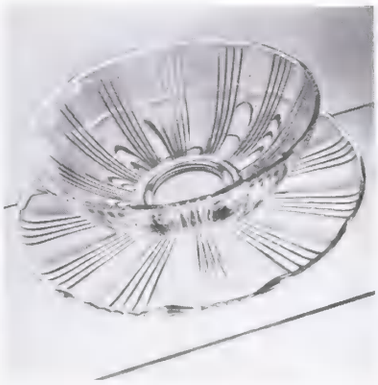
Kentucky mountain feud is small tatoes when salad maniacs get to their views. The defender of the salad bowl is of all the most t. The pottery champion is one hind, and vociferous, too. Then re the "salad in a china bowl was ough for my grandmother" fans. ch we say, aided and abetted by le Gallery, why not a glass bowl end to discussion? It has many advantages of the other sorts looks divinely lovely full of y. Incidentally, it's beautifully The bowl is $2 and the plate ese and crackers, $2.50.



d to the list of the month's best s: an opaline glass toilet set e House of Wedding Presents. reproduction of an old French te with gold, and as the prin- ecoration, your monogram in script. The pair of bottles and are $5 for the three complete ur monograms. The set of five which adds to the other three n soap or powder box and a sh holder, is $10, postpaid. All h inclined us to change the the shop temporarily to the f Christmas Presents. This bath ly one of their things.



14 Once more we are indebted to California, specifically to Sorcha Boru whose clever work we have shown in House Beautiful before. This time it is for a pair of salt and pepper shakers in pottery. They are made in those wonderful Mexican colors, so becoming to their Mexican natures. (Their names, note well, are Pancho and Lupe.) They would add drama to your Thanksgiving table and heighten the color of it. They are nice and tubby so they won't spill trouble on your table. The pair is $2. Add ten cents for postage. Gerard has them and a great many other pieces of beguiling pottery.

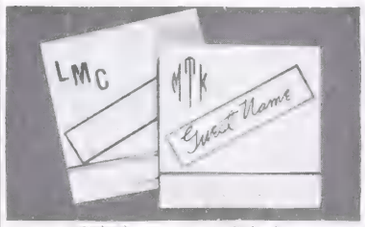


16 Life can hold no greater luxury than Kent brushes. They have a fine English aristocracy about their very looks, not belied by their performance. They last for years, as anyone who's ever brushed hair a hundred strokes night and morning very well knows. What's more there's nothing lethargic about their design. Every time we turn round we find a new one, and now all of a sudden there are two. With a handle, so it looks like a hair brush, is a complexion stimulator guaranteed to keep you in a perpetual glow. $1.50. The round one is a shower brush. These are $3 and $4. Saks-Fifth Avenue.



18 People who never saved a penny in their lives before are saving them fast and furiously now. At least in New York where the tax means that every purchase leaves you with a handful of them. So these little banks are by no means confined to children. As a matter of fact they're so good looking that you'd like to have one on either end of your dressing table. Start now and you'll have a surplus for your Christmas shopping. They are pottery, bright yellow with green leaves. The smallest size costs $.35, the middle size is $.45 and the largest, $.50. Fred Leighton's Indian Trading Post.

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the New Madison

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19 Old faïence boxes are almo hibitively expensive. But, f we can't tell the difference b them and the reproductions whi being imported nowadays for th us who love faïence and can't aff Edward Garratt has them by the both old and new. They chime fectly with a certain rococo tende decoration which is just now beg to make itself felt. Like the three we show three sizes. The largest The smallest, which is still large to hold a great many cigarettes, is The middle-sized one, shown o $12.

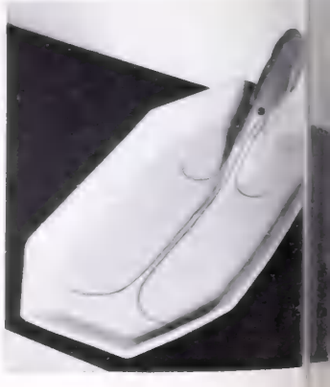


20 Once upon a time we used to put perfume on in dabs. One on each ear lobe, one on the nape of the neck, one on the hair, and, if in a devilish mood, just a touch on the lips. This was all very well as far as it went and it went till about ten o'clock when it was all worn off. Now we soak ourselves in perfume with a spray. We never reek, but we do stay perfumed. Here are two particularly devastating sprays, both made of chromium and crystal and an ornament to any dressing table. The one at the top is $13.50. The lower one costs $8.50. They are both at the Mayhew Shop.



21 The elephant, being a noto wise beast, has plenty of case of emergencies. Our grandm used to spend hours making thes lous pincushions and now they've back. Only almost no one has tience to make them. There's any need when you can buy t Eleanor Beard's for the modest $4.50. In any color you like, too let us tip you off, is not only wedding or Christmas present, it A-1 sailing present, small, c endlessly useful and very gay to on your dresser in any place yo pen to stop.

22 We didn't realize what we were starting when we took pictures of Dishes for Fishes in our October issue. What we needed was a portfolio to hold all the good ones we find in our shopping jaunts. We cannot resist them and so we add this one, because it is quite one of the best. It is large, hexagonal and has a realistic but tame lobster perched on one side as a sort of decorative handle. The plate is purest white, the lobster as red as only a lobster can get. It is large enough to serve a great deal of lobster, costs $3.50 and is at Marie-Berry. You could use it, also for canapés.





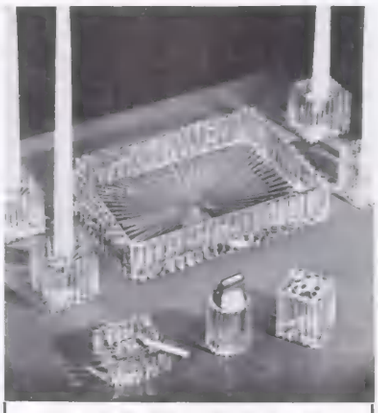
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on the BUDGET side of CHRISTMAS

Hold your list for HOUSE BEAUTIFUL's Christmas pages in the December issue. They will be done in a way that every harassed gift shopper will dote on. The things we suggest for your list will be grouped according to price (something the lean years have taught us all not to be high-hat about). There will be something for every man, woman and even child-to-be-remembered—everything you have ever heard of and many things you haven't. Several pages of the most helpful kind of thing we can do for you at Christmas time.

HOUSE BEAUTIFUL
572 MADISON AVENUE NEW YORK



AVENUE

elebrate its resurrection from the clutches of steam els and riveters. House Beautiful had a shopping e on it and brought back the things you see below



as growing rather dark, so looked around for a light. e couldn't find any. But after utes she discovered that the hadn't seen it right off was s standing on the top of her reached up and switched it n stood rather stiffly, letting ll on her shoulders and hair. moment someone saw her and mp of her, a wooden lamp pretty colors. You will find at Childhood for $6.50. The shade is $2. Childhood has ted some more rooms for the h are well worth seeing.



Marconiphone, whose picture , is a portable phonograph, at a difference. For it also neat cowhide case a fine lyne radio. What is more, attachment to the phono- h changes either ten or records. All you have to g the machine in on either or direct current and you sic to your heart's content. um of effort. The tone is iful, so the machine holds tments of any kind. It costs plete and you get it at n.

23 What to do with razor blades? Now there's a problem for even the most astute wife. The New York Exchange for Woman's Work has a way of being practical, and they're eminently so at this juncture. They make small tin boxes, just the right size for an accumulation of blades, with slots on the top to receive them. Then they paint delectable pictures on them, as you see, varying from penguins to wire-haireds. The boxes are in different colors and they undoubtedly have or could make one to match your bathroom. The boxes cost $1 each and are obviously worth it in uncut fingers.



25 The possibilities of terrazzo, a marble composition which we have discussed before in these columns, are infinite. It can be worked into most delicate and difficult designs flawlessly, which makes it an ideal medium for a game table such as this one. On one side, as you see, there is a backgammon board. One turn and you have a checker or chess board uppermost. The frame is wrought iron, so is the chair which has been designed to go with it. Salterini, its maker, points out that it could be used indoors ideally at this time of the year, on a terrace later. The table, $67. The chair, $15. Olivette Falls.



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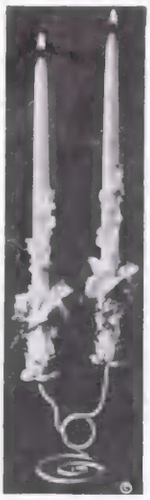
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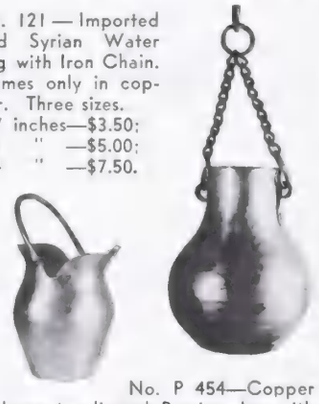
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PARTIES . . . off the buffet

The season is on. The latchstring goes out to stay for another few months. And your entertainment problems loom before you. With this in mind, HOUSE BEAUTIFUL has prepared a great lot of entertainment suggestions—you'll find them in the December issue under the title of "Holiday Buffet." Menus and recipes to make your mouth water; party-boy secrets to raise a thirst. And the way of serving is buffet—to cut your troubles in half.

HOUSE BEAUTIFUL

572 MADISON AVENUE NEW YORK

WINDOW SHOPPING



27 You have an ancestor. You portrait. There is no light living room which does it jus reluctantly, you let it languish attic. Or did till this portrait li thought up. It is so good look it is a mantel ornament in itse in its handsome, fluted trough t lights which throw a steady your forebear, and a becoming the room at large. In the day like, you could thrust blueberr or laurel into the top of it. It c colors to go with your room antique gilt. At W. and J. Sloa The portrait is from the Little

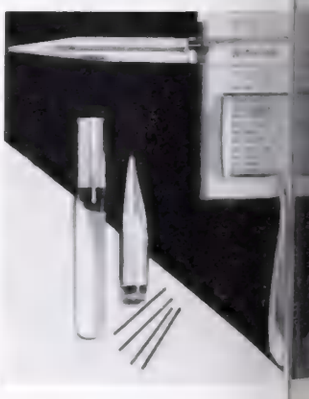
28 In House Beautiful's Bride's House last year there were brass hooks at either side of the fireplace to hold the fire tongs, etc. Everyone who came to the house liked them, so we went up to Edwin Jackson's and found you some more from his large stock. These jamb hooks can be put at a height so the tools hang on them, or lower so the tools rest against them. The single hook, upper right, is $2.50, the double one below, $3. The coal grab is $7. All of these in brass. Triangular pieces of metal for the floor where the tools rest cost $2 a pair in iron, or $5 in all brass in case you need them.





29 The Steuben glass shop Avenue is one of the ma New York. In its windows you glass as makes you very proud America is doing in this field. the pieces are of necessity e expensive, but there are plenty distinguished in their way, whic You can always find some love your own price. The creamer in ture is $3. The sugar bowl t price. This is a bargain worth well, for a present from Steub cachet of its very own and you will appreciate the fact and wil tered by your choice.

30 Brand Chatillon can always carry away more than any one shop's share of honors when it comes to crystal and silver. What you must bear carefully in mind is that they have little presents as well as big ones and will get right down to brass tacks and help you to find them. Here, for instance is a crystal and sterling pencil worth much more than its weight with its magnifying handle. But it costs just $5. Beside it is a magnifying glass, which we're not too proud to use even though we won't wear glasses. This is $6. The two together would make a super Christmas present for anybody.





31 Your breakfast table is joicing in the jellies and put up during the summer. Y have jam and honey pots as as they are and you'll find Plummer's. The ones in the pi gay with appropriate decoratio propriate colors. The little or background costs $1. The ho is $2.75 and so is the basket. T comes with different sorts of fi rations making a knob at the t mer's is a store in which you c days browsing through the glass. Just about now their on Fifth Avenue is opening.

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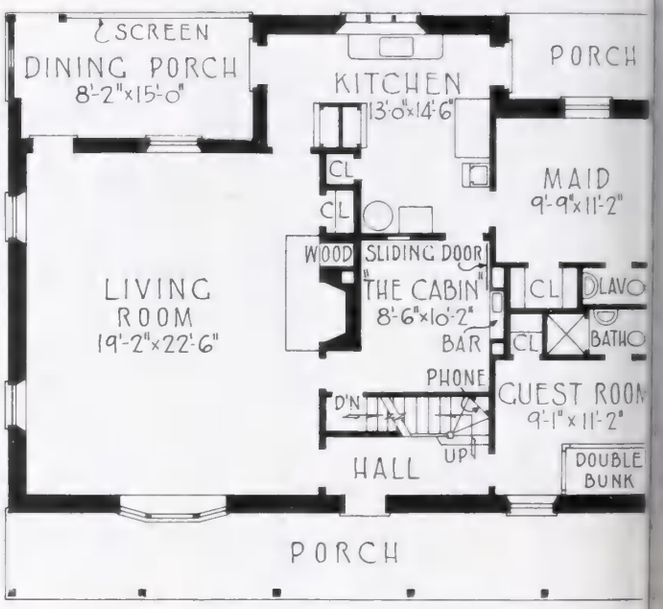
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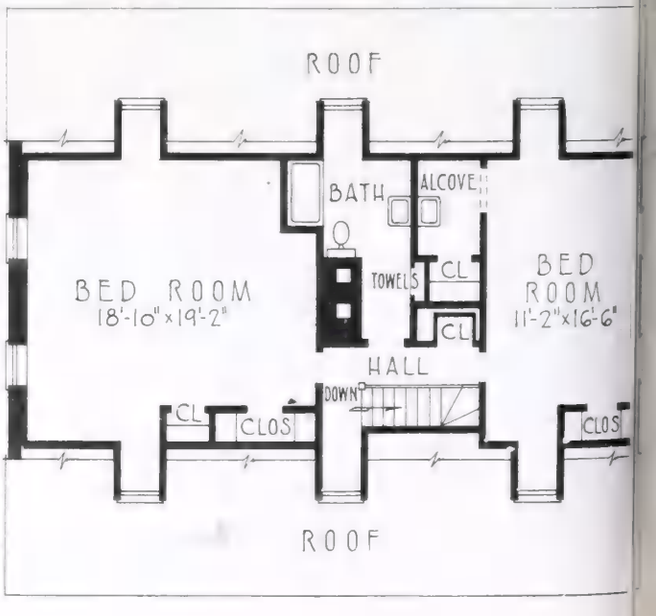
HB 11-35



Mr. Charles M. Stotz, architect, designed this house in the French Canadian "habitant" manner for Howard K. Walter near Pittsburgh. The walls are of solid masonry 12" thick, with native sandstone salvaged from an old grist mill as the material used



The two plans show a spacious living room and bedroom above it, with two other bedrooms and a maid's room in addition to kitchen, dining porch and bath. "The Cabin" on the first floor is a bar and entertainment room between living room and kitchen





KE SWANK

Another view of the exterior of the house

French Canadian in Pattern

asionally happens that an archi- is given carte blanche in design- a house for his client. More tly he is given a bill of condi- which make the problem more g but also produce a more in- l result. In this case the owner, ward K. Walter, made eight de- upon the architect, Mr. Charles tz. These were: (1) to build a for summer and intermittent use equipped with all the con- es of a city house; (2) to follow sign the French-Canadian "hab- house; (3) to arrange space ically and to use native material r possible; (4) to provide open ng porch of minimum size and oom of maximum, each equally le from the kitchen; (5) to a tap room in the character of cabin to house the ship models er collections of its sea-loving (6) to plan a bedroom for the ys large enough to permit en- ng of friends over week-ends; have a guest room and bath of n size; (8) to place the house eleven-acre lot so as to obtain of the mountain, to obtain se- and yet not be too far from n road.

llustrations and plans show how these demands have been met. hitect was chosen to design se because of his published of the old houses of Quebec, the results of many trips to this province. The walls are solid masonry 12" thick built of native sandstone salvaged from an old abandoned grist mill. The stones are laid to preserve the weathered faces which range in color from light yellow, gray, russet to dark brown, blue and gray-green. A shingle roof of red cedar, trim of white and blinds stained to match the dark browns of the stones complete the color notes.

INSIDE the house is finished and also furnished in the spirit of the exterior. Windows, which are in-swinging wood casements, have deep reveals; the living room and hall are paneled in native chestnut; the "cabin" is lined with horizontal rough-sawed cherry boards; the floors are pine painted in different colors; the walls where not paneled are of buff color plaster. The furniture is either "habitant" or the equally appropriate Early American. Hangings are brown prints.

A common feature of the original Quebec French farm house is "bell-cast" eaves curving down to simple square posts and roofing a narrow "gallery" or front porch, a feature duplicated here. It is at once apparent that this house has a slightly un-American air; that its prototype is not the pattern that usually inspired our early cottages; yet it is plain also that it fits with equal becomingness into our own landscape and especially where stone is abundant.



ıe living room fireplace showing paneling of native chestnut

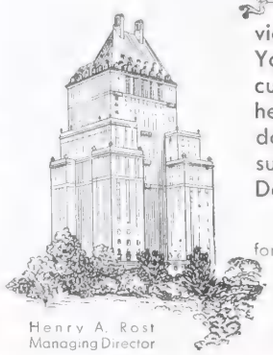


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THE DOG



ROTO FOTOS

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by HENRY RICHMOND ILSLEY

SPECIALTY SHOWS. Specialty organizations, East and West, have selected November for their exhibitions and will have little competition from all-breed affairs. However, the month opens with the second show of the revived Kennel Club of Philadelphia, which a year ago at once became one of the most important events of the autumn. It is followed immediately by the Newark Kennel Club, which, most sensibly, has given up trying to shine in the reflected light of Westminster. Thereafter, notably in the middle West, the specialists will have undisputed sway. In New York City the Chow Chow Club will sponsor its annual parade of the popular Chinese dog, while the Progressive Dog Club again will have all the toy breeds in competition under its auspices. Most notable of all is the two-day fixture of the Cocker Spaniel Breeders' Club of New England, unsurpassed anywhere in the number of its entries and the value of its stakes and purses. Outstanding is its $1,000 novice stake, the winner of which reaches the pinnacle of cocker spaniel fame.

OBEDIENCE TESTS. Obedience tests will occupy prominent positions on the programs of leading exhibitions in the near future. These spectacles have attracted wide attention at the various summer shows and their drawing power at the gate cannot be overlooked. Unfortunately they have not been sufficiently advertised locally. Casual visitors have marveled at the high degree of efficiency attained by the dogs, and the evident interest of the great numbers of spectators gathered about the rings has been most encouraging. Those enthusiastic amateurs who have worked indefatigably to further the cause of obedience training welcomed the visit during September of Mrs. Grace Boyd of the noted Piperscroft Kennels of Nuthurst, England. She was the guest during the month of Mrs. Whitehouse Walker of Bedford Hills, N. Y., who has been the leader and inspiration of the work in the United States. Mrs. Boyd brought two of her famous poodles, the black dog Chum of Piperscroft and the white dog Joker of Piperscroft. Their presence in the competitions at the Westchester Country Club and at the Somerset Hills Kennel Club shows added greatly to the success of those events. It is now proposed to form a national organization for the promotion of obedience training and competition. The American Kennel Club will be asked to grant recognition and accept as standard such rules as may be adopted for the government of these exhibitions.

NEW BREEDS. While the keeshond is said to have been established in Germany nearly four centuries ago, only lately has the breed been favorably received in the United States. In the eighteenth century it enjoyed great popularity in Holland and in the latter part of that century became fashionable in England. Probably the earliest appearance of these dogs in an exhibition

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THE ROBB STUDIO

Matew v. Birkbusch, a wire haired dachshund owned by Mr. and Mrs. Justin W. Griess, Kennels of Salmagundi, Hamilton, Massachusetts

was in 1879 in Hanover, Germany. Just a decade ago the first specialty organization was formed in England under the name of the Dutch Barge Dog Club, this name having since been changed. Within the year the breed has been recognized officially by the American Kennel Club and a standard adopted. Holland, rather than Germany, is more often considered now as the home of the keeshond. Fanciers have been intrigued by these smart dogs observed on the Dutch barges, of which they have been the guards for many years. In the United States the official name of the breed is keeshonden and it is classified in the non-sporting group. Keeshonden is the term used in speaking of the breed as a whole and is, of course, the plural of the Dutch word keeshond as dachshunde is the German plural of dachshund.

The origin of this new breed, like many another, is shrouded in the mists of the past. Probably he comes from the same family as the Pomeranian, resembling the latter before it was standardized and reduced in size. A better comparison is with the modern elkhound. One of the most striking characteristics of the keeshond is its watchfulness, and for this quality he is most highly esteemed by the Dutch barge captains. On the barges he is extremely distrustful of strangers, running from stem to stern and barking furiously. Many of the Dutch hotels have their keeshond guards and in the homes of the towns and villages he is an important personage. Faithful and courageous, he is an admirable guard, being especially alert during the night. He combines intelligence with a handsome body and revels in a coat and constitution that defy the elements.

The new standard for keeshonden which has just been adopted in England calls for a dog with a short and compact body, alert carriage, fox-like head, small pointed ears, well-feathered tail curling over the back. The hair is very thick on the neck, forming a large ruff, the head, ears and legs covered with short and thick hair. The outer coat is dense and harsh, standing off from the body, with the under coat soft, thick and light-colored. The outer coat is wolf or ash-gray in color. The head is wedge-shaped, showing a definite stop. The ideal height is eighteen inches for the males, seventeen for the females. Legs should be straight, cream in color, and with good bone, with the forelegs well feathered. Light or prominent eyes are undesirable and the coat should not be wavy, curly or silky. A point that should be taken into consideration by judges in this country is that the keeshond gradually gets darker in color as he grows older. He attains full development at about three years of age and thereafter his color begins to darken appreciably.

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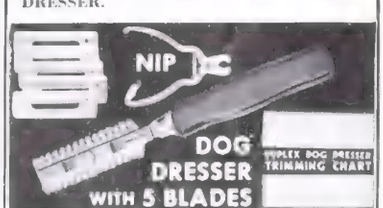
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WILLIAM BROWN

Charles Ruggles, photographed at the Oxridge Dog Show with Champion Tyke o'Tapscot, cairn terrier belonging to Mr. and Mrs. Lindsley Tappin of Wilton, Connecticut

fundamentals. In the series outlined in previous articles the final lesson is in lying down. This has been preceded by walking to heel on leash, walking to heel free, returning to the handler when called and sitting on command. These are the five simple tests prescribed in novice obedience competitions and should be comprised in the repertoire of every dog which is a companion in the home and in the field. Having learned to obey promptly the command "sit" and to remain sitting for any desired interval, the lesson of lying down is easily mastered. The command is "down" or "lie down." With bird dogs it is customarily "charge." In all training the simpler the command the better. When the dog is sitting, take his forepaws in the right hand and draw them forward, pressing his head down with the left hand until it rests on his paws, the command "lie down" being given at the start of the movement. The lesson should be repeated regularly until the pupil obeys the command promptly. To keep him in the down position the procedure is the same as in teaching him to sit. In obedience tests novice dogs are required to sit for one minute and lie down for three minutes.

EDITOR'S NOTE: In the next and succeeding issues Mr. Ilsley, who conducts HOUSE BEAUTIFUL'S Dog Show, will continue the valuable series of paragraphs upon training for puppies as it should be carried on by the novice owner. His column will also call attention to the new breeds as they come into prominence with full descriptions of the standard points which judges look for in the ring. And of course, there will be full reports upon the highlights of the important shows so that owners may have the current news of their favorite breeds. Month by month The Dog Show gives a running history of progress in dogs.

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Sloane does both . . .



A budget library

This delightful library in the House
Years is a perfect example of Sloane
gance at little cost. The inexpensive
walls are a rich background for the
pretentious but really charming furnit
Chippendale coffee table ($37.50),
chintz love seat ($99), mahogany op
arm chair ($65), wing chair ($8
mahogany lamp stand ($35), and
newly smart hand-hooked rug ($69.5
Though Sloane budget furniture costs
more than "just furniture," it has
great distinction: Every piece is m
under the direction of the Sloane staf
designers in Sloane's own workshops.

W & J SLOANE

FIFTH AVE. AT 47TH
NEW YORK



And a living-room with antiques

Corner of a beautiful 18th Century livi
room on the Four Centuries Floor . .
treasure-house of choice antiques and
tified reproductions. In the window
charming old Chippendale game t
($400) and two mid-18th Century w
nut chairs ($300 each). The cabine
one of a pair of exceptionally rare She
tons ($1200). Other interesting det
are the Heppelwhite armchair in the f
ground, the Adam couch and mirror,
Pembroke end-table, and the remark
Kermanshah rug.

W & J Sloane are decorators to beautiful homes—large and sm



MAN BUYS DOG

THERE came to us recently in our morning mail a letter from a reader in St. Louis, Missouri.

"I keep reading in HOUSE BEAUTIFUL," it ran, "about all the services you'll perform for people who write in. All right, here's one. Let's see how good you are. I'm leaving for Bermuda on Wednesday. I'll be there for two weeks, getting back on the morning of the twelfth and I'll be in New York only for the day. I want a dog—a wire-haired fox terrier—and I can't find one I like around here. If you really do all the things you say you'll do, have a selection for me at the Ritz Tower at two o'clock sharp."

Our correspondent evidently thought he had us. Nevertheless, just on the chance, he *was* in his room at the hotel at two o'clock on the twelfth and we like to recall his surprise at greeting a representative of HOUSE BEAUTIFUL, a prominent kennel owner, and six wire-haired fox terriers (three males, three females—he had neglected to specify sex and we had to play safe). When he left for St. Louis that night there was a wire-haired puppy in the baggage car.

It took no particular magic to produce the puppies at the specified moment. Our Kennel Department merely called up a number of breeders, found one who had a litter of puppies the right age, and that was that. Everyone was happy.

We tell the story not because it was a difficult assignment but because it illustrates a point: HOUSE BEAUTIFUL always stands ready to help its readers with any problem touching home. We couldn't bring you a selection of houses to your hotel. But if you'll write us or call at our office, we will be glad to give you all the advice we can about plans, building products or styles of architecture. We'll even find you an architect and a builder if you don't know one in your locality. We'll do as much in solving your decorating problems or the snags you run into in your garden.



This isn't an unusual service—merely part of the program we have laid down: To make HOUSE BEAUTIFUL the most practical, most valuable magazine possible to people with building, gardening, and decorating problems. And to carry through with any special service when it's asked for.

THE EDITOR



EMELIE DAN

Here you sit after dinner by a window across the room from the fireplace. Or the couch can be drawn closer to the fire and supplement the seats on either side of it



ARRANGED FOR ENTERTAINING

The urge to give parties blooms in the fall and you would do well to plan your rooms so that you can give them graciously

GIVEN: A delight in entertaining. An ample apartment. A nonpareil view. This three-cornered hypothesis was laid on Joseph Mullen's desk by Mr. and Mrs. Richard L. Davisson. They have a raft of friends whom they love to have about them. They have sunny rooms in River House. The East River eddies below their windows, changing hour by hour.

So he decorated for them with all three angles in mind. He used great imagination in combining modern and eighteenth century Chippendale pieces. But more interesting than this is the series of ideas he embodied in the apartment, ideas applicable to any apartment.

The living room Mr. Mullen made to work two ways. The vast semi-circular couch is for a group of people who want to talk. It is placed, as you see in the picture opposite, by a window, where you can look out and watch the lights of the boats as you drink coffee. Or it can be pulled to face the fire, between the two garnet sofas which stand guard on either side of it. All the furniture is spaced so that at the drop of a hat bridge or backgammon tables may be set up. In this room the walls are off-white, the rounded couch is covered with antique white satin, other furniture is largely upholstered in white leather. The curtains are garnet, and the carpet, excitingly enough, is chartreuse.

The Davissons like to ask heaps of people to Sunday lunch. Their dining room, which is shown on the next page, is large enough for this. But there come times when the family is à deux, and for these, they have a little table set in a bay window. The little table with its gilded base and mirror top is friendly, intimate. What's more, it takes full advantage of the view. You see it below. The room itself is beige and straw color, black and gold. Two real columns support urns, but in addition there are painted ones, which leave room so that many small tables can be put up all around. Two large sideboards, one at either end, are loaded with hot dishes from which you help yourself, buffet fashion.



LITTLE TABLE FOR LUNCH

A river-view apartment which was planned for hospitality. In it are embodied many sound practical ideas applicable to any sort of house, whatever its interior happens to cost





The library is a retreat where you may talk peacefully wh

the evening wears on. The dining room deals in generous spa

where innumerable small tables may be set up for buffet lunc

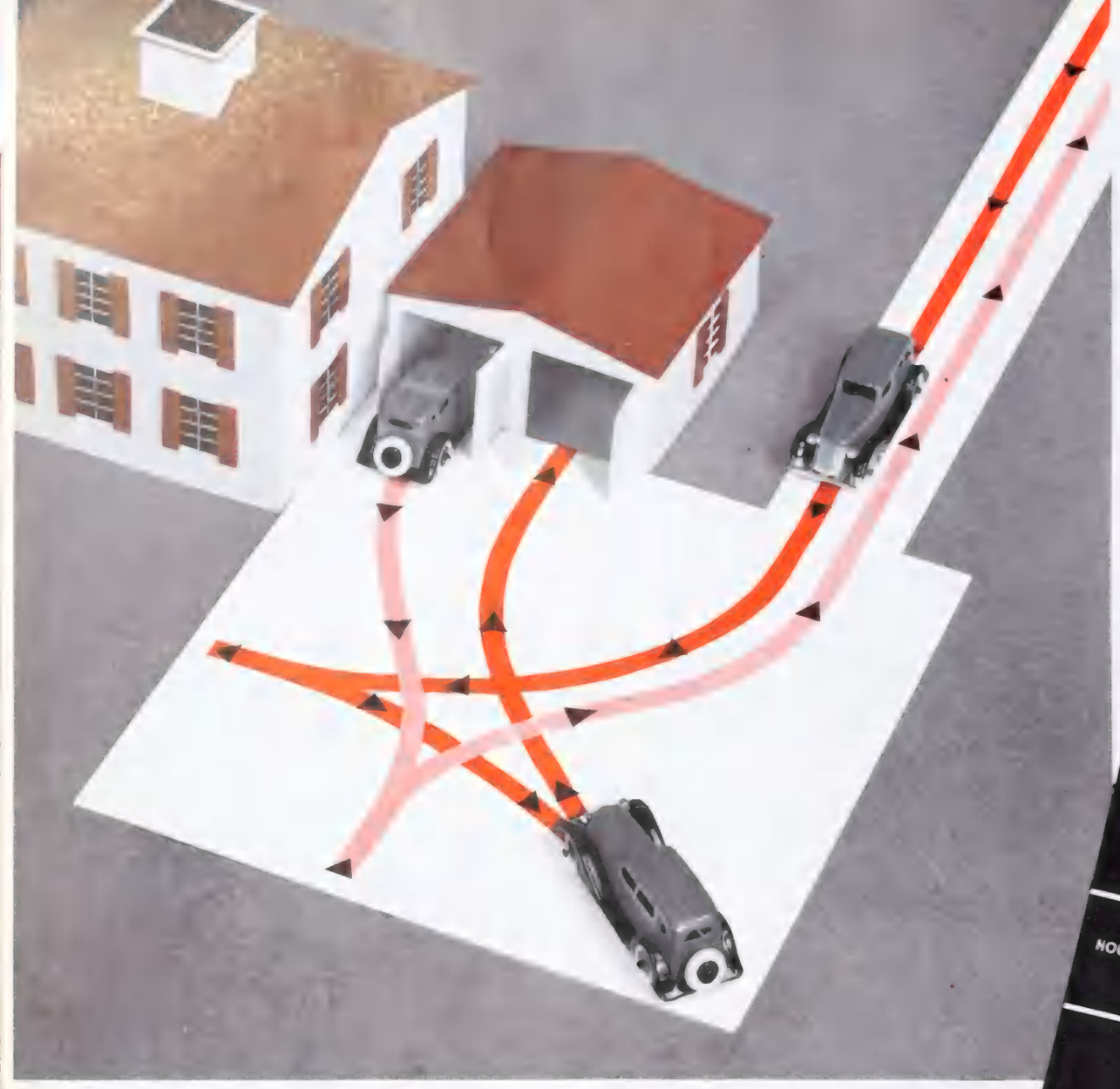
The library is a restful room. Two opposite walls are solid with Mr. Davisson's law library. Novels are on either side of the bay window. Before this is an antique hunt breakfast table, the only piece of furniture in the apartment not designed by Mr. Mullen. The room is dark brown, with Indian red curtains and carpet.

ARRANGED FOR ENTERTAINING

Although this apartment is planned for entertaining many people, the rooms are broken into groups sufficiently intimate so that its owners, when alone, will not rattle round in it. The spaces are left clear and uncluttered, still there is fundamentally an air of friendliness, above all in the library. The underlying principle may well be applied to any size house or apartment. The simplest way to put it into practice is to live awhile in your home before you decide where your things are finally to stand. Then you will always be satisfied.



AN ANTIQUE ENGLISH HUNT TABLE UNDER THE LIBRARY WINDOW

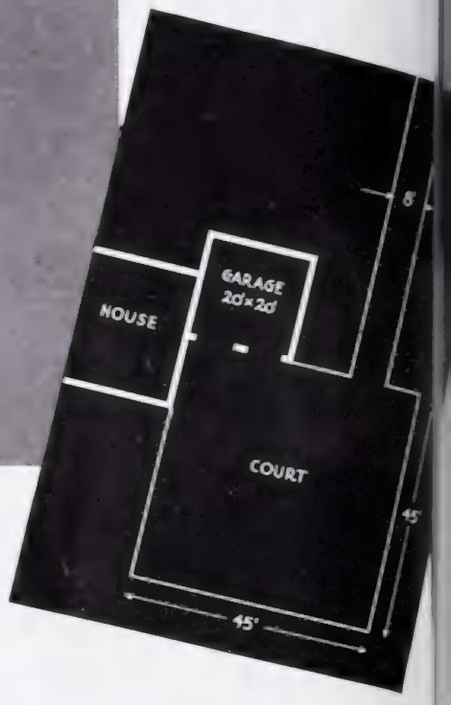


LEGEND

I

O

When the garage faces rear of the lot this arran ment is the most econom one for getting in and Dimensions are given he

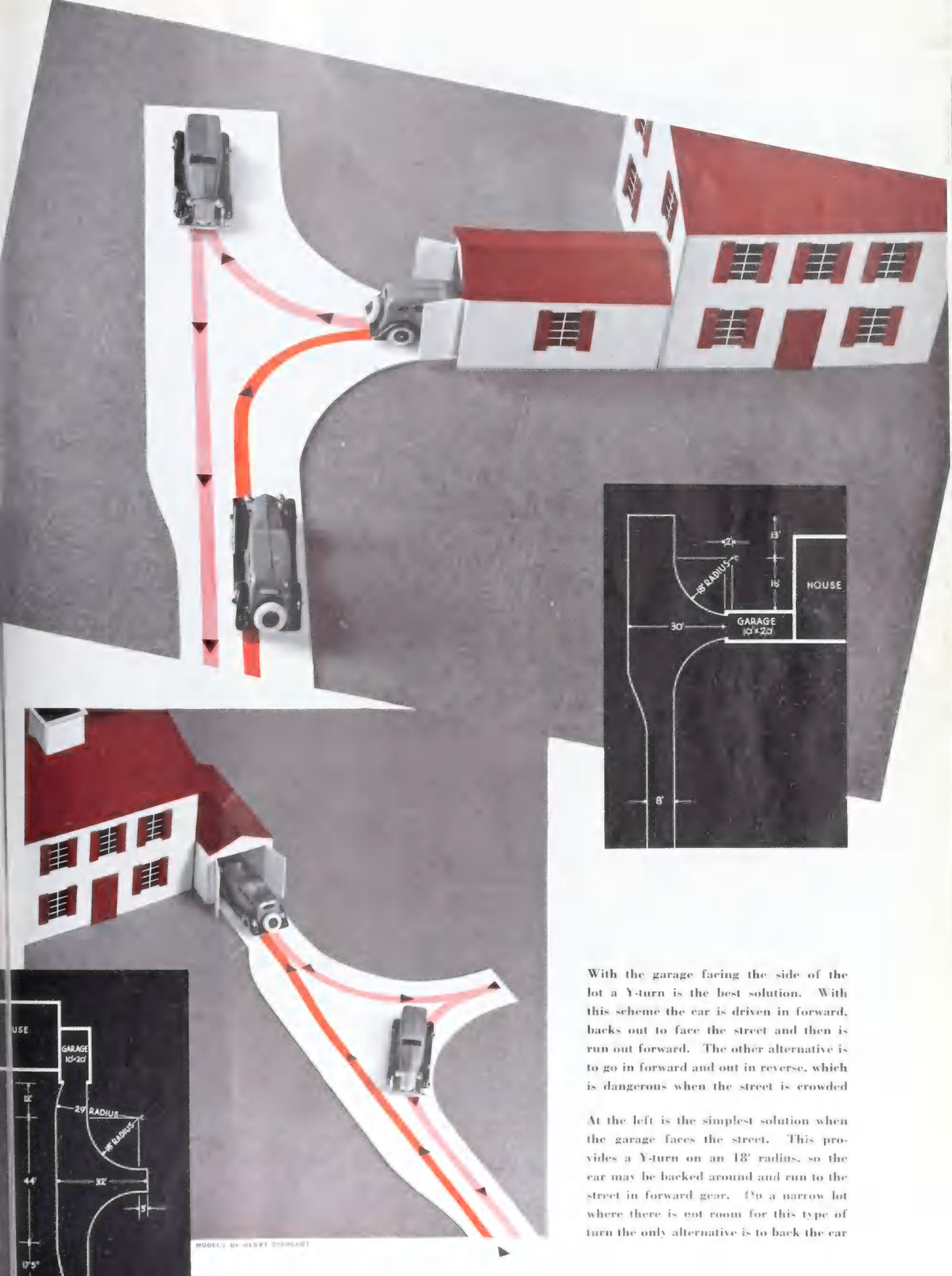


GARAGES *in* and *out*

INSTEAD of leaving the whole thing to chance or a happy guess, the best placement of the garage can be determined by fairly simple mathematics. The factors involved are explained and worked out by the accompanying diagrams. Given these figures and the size of your lot, you can easily establish for yourself where the garage should go. Compromise may be necessary where the lot is narrow. Seldom will building restrictions permit either the garage, or any part of the house, in fact, to be placed directly on the boundary. On the very narrow lot this may mean either that the garage must be placed in the basement or be a separate building. Neither of these solutions is really satisfactory; this is one more argument against a lot with a 50′ frontage or less. The basement garage means almost always a stilted effect on one side and a difficult grading problem. The garage tucked off in a corner of the lot is inconvenient, makes landscaping hard.

The direction that the attached garage will face depends upon several factors: the composition of roof lines so that the garage will present no lack of harmony with the rest of the house, the landscaping plan and the size of the lot. Excepting with a lot of unusual shape or contour the house should be placed as close as possible to one of the side boundaries, with the garage on that side. This gives the maximum amount of room for attractive landscaping on the other side and at the rear. Here, then, are the possibilities for getting in and out:

In the simplest arrangement, the one that requires the least amount of (*Continued on page* 83)



With the garage facing the side of the lot a Y-turn is the best solution. With this scheme the car is driven in forward, backs out to face the street and then is run out forward. The other alternative is to go in forward and out in reverse, which is dangerous when the street is crowded

At the left is the simplest solution when the garage faces the street. This provides a Y-turn on an 18' radius, so the car may be backed around and run to the street in forward gear. On a narrow lot where there is not room for this type of turn the only alternative is to back the car



Turn-of-the-Century Elegance at Night

★

TOO MUCH fun has been poked at the 80's, the 90's, the Turn of the Century. We are prone to preen ourselves on the subsequent improvement in taste. But it is a question if there ever was a time when dining was so splendid. For which reason HOUSE BEAUTIFUL has taken a leaf out of the past in setting a table for a great occasion.

The apex is a silver épergne which stands on a glass plaque bordered with a garland punctuated with kumquats and crab apples. The épergne and plaque, Belmont Galleries. Candlesticks are from the English Antique Shop. The flat silver is R. Wallace Rose Point. Plates with deep blue borders, Gilman Collamore. Crystal, Wm. H. Plummer. Brussels lace tablecloth, McCutcheon.

LUNCH is another matter altogether. It is essentially an informal meal which is most successful when it is simple. The Arden Studios have created a table which is chaste but alive with color. This springs first of all from a hurricane lamp, the chimney of which is packed with the lavish fruits of autumn. The color recurs at two corners where wide bowls hold strawberries and other fruits on ice, first course of the meal. At the opposite corners are strange birds cut from horn.

The only linen on the table is napkins from Mosse. These are set on the white plates in the modern manner. Gorham's Hunt Club silver lies directly on the rich wood surface of the lunch table.

Stripped-to-the-Wood Simplicity by Day



EMELIE DANIELSON

FOOD FOR DRINK

Canapés which depart from the stereotyped old-timers

by SHEILA HIBBEN

BEGINNING the year on November first would, I am convinced, be a great improvement over the Augustan calendar. The trouble with the day we celebrate as New Year's is that there is no full stop before the first of January; the year is half jelled, as it were, by the time that date comes around, whereas November, on the contrary, is the beginning of all things. After four months vegetating by the seaside or in the mountains, or merely enduring the stuffiness of town, suddenly there is a new deal in everything. The whole world starts anew: new leases, new clothes, new plays, new curtains, a new car (maybe), and, please, some new menus.

Specialties of the house are all right and proper, but with a new season at hand, a new dish or so in your repertoire is as necessary as a new hat or a new blouse. Taking stock of your talents in the hors d'oeuvre line is as good a starting point as another, and now, before your first cocktail party, is the right time to ask yourself if your guests don't know your little sausages and your anchovies and your this and that as well as they know your house number, and whether they don't find them just as exciting. With the whole catering, canning, and food-producing world brooding over cocktail fare, there just isn't any excuse for not bringing forth some numbers that are new as well as good.



Cold jellied canapés, front, on a Liberty of London plate, McCutcheon's. Hot hors d'oeuvre (shrimps, oysters, scallops, Swedish meat balls) on a wood tray with china compartments. This and the cocktail tray, Alfred Orlik. Sauce boat and closed hot dish, House of Wedding Presents. Glasses, linen, Little Gallery

To my mind, canapés and hors d'oeuvre, any more than drinks, should not be left exclusively to servants. Even the most intelligent maid ought to be given a guiding hand now and then in the matter of cocktail provender, and suggestions more constructive than the usual querulous: "Can't we have something else?" Think out the "something else" yourself, you silly girl, and work it out with the cook, or by yourself, but for goodness' sake get some flavor and interest into your hors d'oeuvre platter. It's really not hard.

Hot canapés and relishes are not as troublesome as you would think, as most of the work can be



Puff shells, finger rolls and olives with cocktails. Setting, Sa[illegible]

done before the guests arrive, and, not aiming to look like Valentines or childrens' toys, they don't have to be tricked out in all the professional elegance of cold canapés with their curleycues and trimmings. A collection of these hot hors d'oeuvre served in a charming four-compartment dish with a sauceboat in the middle is easier to make than you would think, and at the same time puts the whole matter of hors d'oeuvre on a high culinary plane. Shrimps sauté in butter, broiled oysters and scallops (both wrapped in bacon, and all skewered on toothpicks) occupy three of the compartments, and are to be dipped in the sauce as eaten. The sauce is made of one part freshly squeezed lime juice, three parts melted butter, a dash of Worcestershire sauce, tabasco and salt to taste—served hot, of course. The fourth compartment is reserved for little Swedish meat balls. These are made by

mixing together two thirds ground raw veal with one third the inside of a loaf of bread which has been soaked in milk and squeezed dry. Add salt and ground pepper, a grating of onion, a dash



Chelsea tea set in Community Plate is by Oneida Ltd. Pastel épergnes, Mary Barlint. Embroidered tea cloth, McCutcheon's

of mace, and mold into small balls and fry in butter. When brown and done through, pour a little sour cream into the frying pan, add either Worcestershire or soy sauce, salt and pepper, and serve immediately with the inevitable toothpick, which seems to be a necessary accompaniment to all cocktail fare nowadays.

If you own one of those lovely two-compartment silver hot water dishes, you can put it to the most distinguished use by serving a different hot canapé in each compartment. For both canapés you begin in the same way—by frying small squares of toast in butter, and keeping them hot in the oven until wanted. An hour ahead of time isn't too soon to begin this operation, as the toast isn't hurt by being kept, and the cook (or the cook-hostess) thus gets a breathing space. Sauté some thinly sliced mushrooms in butter, and as they begin to brown add a little French mustard mixed in thick cream. Let the sauce bubble up once or twice, and add a few drops of lemon juice, coarsely ground pepper and salt. This part can also be made before your guests arrive, and heated over and spread on the toast squares at the last minute. The canapés which are to fill the other compartment of your hot water dish are rather tricky, but worth taking pains with. Melt a lump of butter in a saucepan, add a small tin of tunafish well mashed with a fork, a teaspoonful of chopped chives, a tablespoonful of Chili sauce, a dash of Worcestershire, ground pepper, and lastly two tablespoonfuls of mayonnaise. The mixture must not be allowed to cook after the mayonnaise is added, but only kept over the flame long enough to heat through. Spread onto the squares of toast, and place in the hot water dish, to be served at once.

As for cold canapés, there are some lovely things you can do with any well flavored canned jellied soups. And as little jelly-coated morsels, so familiar on Parisian buffets, aren't seen very often on American cocktail trays, they make a welcome variation. Chop some boiled shrimps, mix them with a highly seasoned mayonnaise, and spread generously either on small home-made pastry shells, or on round biscuits of the English type, which have been buttered and crisped in the oven; cover with a spoonful of jellied consommé, and cap with a pickled onion or a caper. Pâté de foie gras can be done in the same way, leaving off the caper or onion garnish.

In large cities miniature cream puff shells and tiny finger rolls can be had at any first class pastry shop, but even in small towns they always can be ordered if you give your baker a day's notice, and they are life savers when a crowd has to be provided for. The little cream puff shells may be filled with a mixture of sardine, mayonnaise, green pepper



EMELIE DANIELSON

Decanters, glasses, Saks-Fifth Avenue. Tray, Alfred Orlik. Napkins, Little Gallery

and onion; or with ground ham seasoned in the same way. The classical French filling for the finger rolls is anchovy paste mixed with twice its quantity of unsalted butter, and garnished with water cress. They are also good spread with foie gras. If you have a Smithfield ham in the house, hunt around until you find old Mrs. Somebody who makes the best possible beaten biscuits, and lay paper-thin slices of the ham on each buttered half biscuit. Beaten (*Continued on page* 78)





A picket fence, separating lawn or d
yard garden from the sidewalk, serves
eral purposes. It gives a setting to t
two houses and a sense of privacy wit
shutting them off from view. It also g
the street a tidy, shipshape appearanc
tying together lawns and front garden
various sizes, shapes and types of plan

Fences IN WILLIAMSBUR





F. B. LINCOLN

MANY different types of fences appear in Williamsburg small notebook might be filled with sketches of their nt forms. To those looking for practical suggestions are styles in this restored Virginia town that vary from o examples of nicely spaced pickets on the opposite page rail fence just below them. These rail fences are suitable ally to inclose the larger garden area or the house set hat apart. Because of their somewhat coarser scale re especially appropriate for such a garden as the pposite of large box and other sturdy shrubs.

The type just above illustrates perfectly how simply a fence can be constructed and yet at the same time be highly effective. By proper spacing this one of simple boards gives a clean line to the boundary of the service yard. The equally simple and characteristic lamp post is just the right note of accent. Picket fences can be bought by the yard from the manufacturers or constructed on the site. In either case their design, their height in relation to the space inclosed, the width and spacing of the pickets are all most important. So, too, is their gleaming whiteness, obtained either by paint or by whitewash.

Putting the Garden to Bed

What you need to do to keep your plants safe duri

the winter—*how* to do it and *when* it should be do

by MARGARET GOLDSMITH

CLEANING up and tucking up the garden for the winter is much simpler than it used to be. We have discovered that less swaddling is better for infants and for plants, too. We have discovered that vegetation in certain exposures needs protection from the sun of February and March (which burns it) and from wet feet more than it needs protection from cold. And such covering as is now recommended is intended to let air circulate around the young shoots in the spring and not smother them as is the tendency with a heavy blanket of leaves. Deep snow is nature's protection but cannot be counted on of late years in many northern states.

It took me two years of week-end gardening to snap into the fall regime early enough not to be completely prostrated by the middle of November. Now the clean-up work begins as soon as the first hard frost takes the annuals. Up come the Zinnias, Larkspur and the rest to be burned, and the cutting garden is then spaded with a dressing of rotted manure which makes it ready for the winter rains and frost to do their work of washing the fertilizer into the soil. Some of the giant Marigold stalks I save and use later to anchor a light cover of leaves in place on the wind-swept rock garden. Stone chips go onto the rock garden any time I can think of it in late October to prevent winter erosion and washout, but *no* manure as it would rot the little dwarf Daffodils and Grape Hyacinth bulbs in that garden.

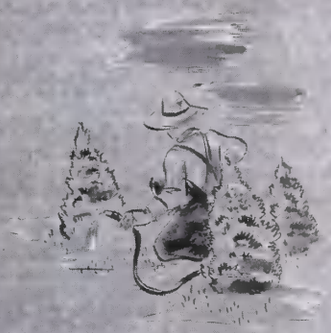


Phlox heads I cut off early when the blooms fade to keep the Phlox from going to seed and producing a crop of magenta seedlings. The plants as a whole are cut down to within ten inches of the ground and burned along with the foliage of Peonies, Lupines, Delphiniums and other perennials immediately after the worst frosts have turned them brown. This saves lots of work in the spring and prevents any plant disease from spreading, but more than that, it allows new shoots in April to get an early start without the impediment of wet, smothering débris on top of them. Try it this year.

The question of covering or not covering the entire perennial garden depends on m factors—the locality, for instance, the exposure amount of protection afforded one's particular den by trees, walls, shrubs or buildings. Last but least it depends on the kind of winter one may ex —and that is by no means predictable. Here in Connecticut latitude in a sheltered, walled gar where nature kindly bestows a light fall of l leaves from Lilac and Apple tree, I do not bothe cover anything but the Roses. A mile away, howe a friend lost many plants such as Lupines and gloves by not covering last year and is going this winter to her usual garden bedding of cornst next the ground with a light covering of leaves sp over that and secured here and there by branche

MANY successful gardeners swear by salt w meadow hay for rock gardens and perer borders. It comes in bales and has to be shaken the beds with a pitchfork to make a light cove through which air can penetrate. It has the advar over other hay of being free from the seeds of w which would be a menace. If you are a newcom your vicinity, investigate what others nearby doing and decide whether you need a general w covering. If you do, be sure not to make the mi of putting it on too early. It should be done *afte* ground freezes, which is sometimes not until the of November in southern New England. Everyt else can be done before you return to town if y is a summer residence. But this matter of a bl must be arranged for according to the weather. thermore, see that heavy leaves like Maple leave not collect and stay in drifts in corners or po of the garden where they mat down and cause s growth to die back before the beds are uncover

Before the final tucking up, however, and afte general cleaning is attended to, there are doze special jobs to be done on a gusty week-end. is to cut off the tops of Gladiolus and Dahlia p and dig up the roots. Then remove the soil, let dry for a few days and store them away pack sand in a cool cellar where they will not freeze d the winter. Another job is to prune back the g Roses—teas, polyanthas, or whatever you hav about nine inches from the ground and heap up earth, to which well rotted (*Continued on page*



1. Before the First Frosts

1. Drain outside water pipes to hose lines or pools.
2. Start the general clean-up if you can't be around much to enjoy last blooms.
3. Pot and take indoors anything desired as a winter house plant (such as Ivy, Begonias, Geraniums).
4. Water recently planted conifers, evergreens or shrubs.
5. Plant spring bulbs and perennials which will bloom next spring.

2. After the First Frosts

1. Clean up in earnest (pulling up annuals by the roots and cutting down perennials to within a few inches of the ground).
2. Burn this refuse and add the ashes to the compost heap.
3. Mulch with leaf mold or well-rotted manure the cutting garden, base of shrubs, evergreens and the perennials that need it.
4. Dig up, dry and store Dahlia tubers and Gladiolus bulbs.
5. Prune back garden Roses and heap up rich soil in a mound over the base.
6. Continue watering young evergreens.
7. Finish planting bulbs.
8. Weed beds for the last time.
9. Store away garden furniture.
10. Rake up fallen leaves and add to the compost heap.
11. Scatter stone chips on the rock garden if it is exposed.
12. Clean out bird baths or pools and fit with tight wooden covers.



3. After the Ground Freezes

1. Cover rock garden, Rose garden or perennial beds if they need protection with a light blanket of salt water hay.
2. Lay climbing Roses on the ground and protect.
3. Put tar paper over Lilies if an overflowing rain pipe is likely to drip on them.
4. Protect the evergreens that would otherwise burn or winterkill.
5. Inspect corners and depressions and remove heavy drifts of leaves.
6. Clean and oil garden tools.





EMELIE DANIELSON

TWO *mantels* SIX IDEAS

THE two mantels and their accoutrements Edwin Jackson's. That on this page i pine. It is dressed three ways. First, using a mirror overmantel. Staffordshire rines and wood candlesticks from Florian P Second, lower left, Oriental. Using two pa from Macy and colored figurines from Cumming. Third, the same sort of balanced rangement in wood tones. The paintings, tray and candlesticks are from Arthur Acker and Son.

The marble mantelpiece on the opposite is arranged in the topmost picture with ucopias trailing ivy under an old French rometer. From Décor. The wall brackets James Pendleton's. Below, right, an asymm composition, its component parts white fl





Any of the three arrangements on this page could be achieved with inexpensive ingredients. Their success rests on their groupings

lore Ideas for Mantels

CLOCKS.
TRAYS.
AQUARIUMS AND TERRARIUMS.
TEA CADDIES AND TEA POTS.
URNS GROUPED IN THE CENTER.
PHARMACY JARS.
BOTTLES.
FANS.
ANTIQUE GLASS PAPERWEIGHTS.
EMPIRE OBELISKS.
POTTERY FRUIT.
A TROUGH PICTURE LIGHT.

For Over the Mantel

PLANT BRACKETS.
FRAMED PHOTOMURALS.
PLASTER PLAQUES.
TILES SET IN THE PLASTER.
FRAMED WALL PAPER PANELS.
TRAPUNTO WORK PANELS.
ANAGLYPTA PLAQUES.

s and a figure from Pitt . The round mirror in this he adjoining picture is from gton. Third, flowers stiffly al in white cornucopias ed by fluted vases. The three s are from Mary Barlint. USE BEAUTIFUL'S idea is that part of the living room (or ever the mantel occurs) d never be considered as for the ages. Here is a case a complete rearrangement bring freshness to a room, y the constant purchase of hing new but by the fresh f what you have.







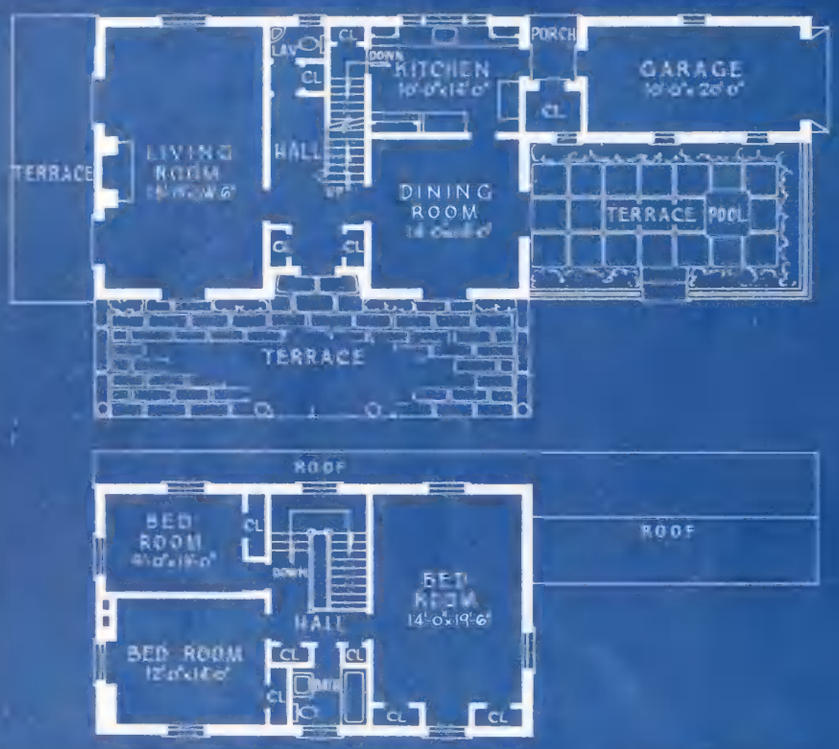
The green of Ivy or Chinese Lilies or the delicate color of button Dahlias enlivens a mantel, and an asymmetric plan is a nice variation

PROVINCIAL French has been known to bring out all the quaintness in the architect's sketch book. Towers and battlements, the roughest of rough stucco exteriors, exaggerated roof textures—all these crimes are committed in the name of France's provincial style. Not that they need be. We show here an interpretation by Frank J. Forster which, while skillfully retaining all the spirit of the original, is clean and modern in its lines. It is informal; at the same time it is straightforward. Mr. Forster recognizes that 1935 Americans do not live in the manner of 1635.

The house contains 33,699 feet; you could build it for about $11,000. The outside walls are of common brick veneer, whitewashed. The slate roof is insulated; the foundations are concrete (with only a part of the cellar excavated). Exterior trim is white pine and oak with pine shutters and lattice. Wood casements are called for at the windows. The garden terrace is to be flagged with bluestone. Plumbing is brass, floors of hardwood, the interior trim pine and whitewood for painting and staining as desired. The bath and lavatory are tile. There is air-conditioning with an oil burner furnishing hot water as well as general heating.

The house should be placed with the garage toward the street, the length of the structure running with the length of the lot. This gives the family the greatest amount of privacy with gardens at the living room end of the house.

FRANK J. FORSTER, ARCHITECT



In Two

Provincial French but avoiding overemphasis of quaint details which often clutter this type

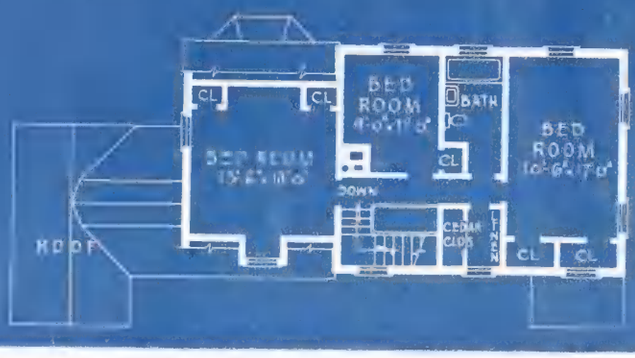




Informal Styles



Colonial in spirit but again the architect has produced a formal crispness in detail



WALLACE WALTON HEATH, ARCHITECT

Over the past fifteen years, Colonial in some form or other has been the most popular architectural style in large slices of the United States. Sometimes it has been handled with archeological exactitude; more often it has been adapted until only by the widest stretch of the imagination could it still be considered Colonial. The best architectural practice today, HOUSE BEAUTIFUL believes, is to adapt it without sacrificing the essential fine lines of the original. Wallace Walton Heath, in the example shown here, has done just that, but he has formalized details. Notice particularly the tight board frieze with its small cross-gartered windows and the paneled shutters. Also the louver treatment around the service entry. The front is a veneer of local stone with hand-split wood shingles on the other walls and diagonal boarding on the garage door. The chimney, whitewashed like the rest, is stone and has a rock-faced bluestone cap. The roof is of ordinary shingles. Cubage, 20,017 feet. Cost, about $6,500.

The house is designedly small, planned for economy. The construction is simple but sound—wood frame, with diagonal sheathing; floors of random width comb-grain pine; plaster interior finish except in the living room, which is vertically paneled with tongue-and-groove knotty pine; lead-coated copper for flashing, gutters and leaders. A small cellar is reached by a stair in a covered, inclosed passage of its own between the modern kitchen and the garage.



If you have summer suns all winter—

In Florida or Arkansas, California or New Mexico, choose a young
and build a wooden table round it, so it thrusts through, a li
growing centerpiece. Then lay flagstones in a dramatic patter
Mrs. Edward C. Duble has. Isabella Pendleton, landscape arch

PUBLIC LIBRARY
Burlingame, Cal.



ENATHERUM. TOP,
ANTHUS GRACILLIMUS

ORNAMENTAL *Grasses*



R BEEBE WILDER



EULALIA

US ARUNDO



IC FARLAND CO.



ARUNDO DONAX

by STEPHEN F. HAMBLIN

Editor's Note: For garden backgrounds, foliage accents and flower arrangements these grasses are increasingly important. Mr. Hamblin discusses here their various uses.

THE list of grasses hardy in the temperate zone is both long and impressive from the array of Latin names. Very few of them are seen commonly in gardens. On this long list before me, which I have compiled carefully from all sources, I have checked off the ones that I have grown and know. I have not been satisfied just to have the list of what exists, nor the description in botany books, but have preferred to see for myself just what sort of plant each would be, when grown as a garden plant. Of many on the list no seeds or plants are available, so I am no wiser than before, but perhaps it is just as well. Too many of these that I have grown in the flesh I do not need again—too weedy, as my notes say, meaning that they do not suit my ideals of a plant adapted to ornamental uses.

Many grasses really ornamental are tropical perennials, as Pampasgrass (*Cortaderia argentea*), and cannot be grown in regions of zero winters, or like Maize are annuals requiring a long summer. Sugarcane and all the Bamboos are grasses, but they are not suited to flower borders in our northern states. A goodly part of what the books say are Grasses can be crossed off my trial list, as far as being useful garden plants in this part of the world.

Annuals, easy of culture, take up at least a third of the list. You can find out all about any of these in one summer, and more than any book will tell you. Many of them, in spite of the fact that they have Latin names as impressive as any, are the common weeds of garden and farm, like Foxtail Grass, Barnyard Grass or Canary Grass. While solemnly described in botany books, no gardener wants any of them. Many are agricultural grains, as Wheat, Oats, Rye, Barley and their kind.

Although I can make no clear definition of what may be an ornamental grass, I can eliminate the weeds and field grains. This leaves perhaps a dozen good annual grasses that I would grow yearly for ornament if I had the space and time to care for them. They are as easy to grow as any garden annual, but since their effect can be duplicated by perennial grasses I suggest that the annual kinds be grown mostly for cutting, either as a part of arrangements of fresh cut flowers, or dried (and dyed) (*Continued on page* 93)

Good Entrances

The foyer of your apartment indicates what lies beyond. It is easily made charming



BLACK AND WHITE CHECKERBOARD

EMELIE DANIELSON



THE FOYER THAT IS TALL AND SMALL

T. S. LINDEN



THE LONG NARROW HALLWAY



THE foyer that is tall and small should be brought down to earth l means of paint. Mr. Richard Terhune evolved the idea of wreathing h terra cotta pink walls. left. with white rope (painted). He also took hanging shelf and turned it into a bird cage with fine gold wires. a mirr back. gold and white roof. The birds are white porcelain, and never sir

Mr. Tom Murray Baker turned his hall floor into a black and wh checkerboard via the linoleum method. then turned his wall into the sa with all Queen Victoria's bridesmaids framed in white molding with bla glass mats. They are hung with geometric precision.

Faced by the dreary prospect of a railroad hall. Mr. Joseph Mull turned to architecture for salvation. A nasty corner was rounded into graceful and fairly Greek column. Another was set across the hall to mat it and a beam bridges the two.



PAINTED WITH FLOWERS



EMELIE DANIELSON



MINUTE PROPORTIONS



PENTHOUSE PARAPET ON ONE WALL

ve, right, is a large square foyer into the center of which was dropped
ally woven round rug, beige, brown and white. Gold and silver leaf
has been appliquéd on flat painted walls and even over a door.
ne upper right-hand corner you see what Kroll Designs did with a
bigger than a minute. The telephone table sprouts from the wall.
lephone itself disappears into a secret drawer. Above is a well-
mirror where you could give your hair one last pat on the way
inner.

w, right, Mr. Harry Rodman's penthouse is a hallway, and a small
that. The lower part of the wall, looking like a penthouse parapet,
plum to match his living room. Yellow and black buildings, thick
to throw shadows on a pale sky, are architects' scaled drawings
skyscrapers of New York.

A GARDENER'S

DO YOU KNOW

Here are a hundred questions concerned with horticulture a landscaping. How many of them can you answer? After you ha tested yourself you may look up the answers. Turn to page



1. Which one completes its cycle of life in one season: annual, perennial or biennial?
2. What does deciduous mean applied to tree or shrub?
3. Of the terms glaucous and glabrous which one means smooth?
4. Which class of garden plants seeds most readily?
5. What is the quickest time some seeds may be expected to germinate?
6. Name four varieties appearing in this short time.
7. What is the evening counterpart of the Heavenly Blue Morning Glory?
8. What are the botanical names of the following: Adam's Needle, Old Maid, Painted Tong Cherry Pie, Blue Lace Flower, Leopard's Bane?
9. What are the common names of Digitalis, Convallaria, Polemonium, Tropaeolum?
10. What is a hybrid?
11. Name ten shrubs that flower in August-September.
12. Is there a class of flowering plants that can only be planted in the fall?
13. What three elements are needed for plant fertilization?
14. Describe the function of each.
15. Name two fall-blooming varieties of Iris.
16. Pick out an aristocratic garden flower which is related to a vegetable.
17. When is the best time to seed a lawn? Why?
18. If a garden of fall bloom were desired, what perennials would be planted? What annua
19. What makes the crowns of plants heave or lift during the winter? Give remedy.
20. What is the axis of a garden?
21. What soil is best for these members of the Heath family: Rhododendrons, Laurel, Arbutus?
22. How is such earth obtained?
23. Why are Lily bulbs planted at different depths?
24. What health precaution for the Lily bulb is easily taken at planting time?
25. Give the reasons for pruning some shrubs in the spring and others in the summer.
26. Which plants should be taken from this list for the herb garden? Scabiosa, Cosm Platycodon, Basil, Mertensia, Lavender, Liatris, Marjoram?
27. What is a graft?
28. When the word *officinalis* is used with a plant, what definite information does it convey?
29. When should Peonies be moved? When given their maximum feeding?
30. Of the following varieties which would be the most likely to grow well in average hou conditions? Pick three in order of adaptability. Begonia, Maidenhair Fern, Sansevier Pothos, Geranium, Coleus, Dracæna.
31. What is the difference between a Colchicum and autumn Crocus?
32. What is the trick in transplanting Oriental Poppies?
33. Is there a hardy Begonia?
34. Is manure injurious to evergreens?
35. What are the three best trailing and undergrowth evergreens?
36. Which evergreen has the longest needles: Cedar, Juniper, Yew, Pine, Spruce, Cypress?
37. What is a mulch? Name two different purposes for its use.
38. What are herbaceous perennials?
39. Name two plants which will flame or give out sparks under certain conditions.
40. What is the latest color the hybridizers are bringing to the trumpet Narcissus?
41. Explain the difference between a Narcissus and Daffodil if any exists.
42. Name eight different sweet-scented Geraniums.
43. How do you assist hard-shelled seeds to germinate more easily?
44. Explain the term "girdling" as related to trees, and state why it is harmful.
45. How does a perennial differ from a biennial?

QUESTIONNAIRE

What is meant by layering?
Has tobacco any value to the garden?
When should seedlings be pricked out from the flats? What further transplanting is wise?
In the Salvia family name three annual varieties: three perennial ones.
When are perennial clumps divided?
What kind of soil is best for the bearded Iris? The Japanese?
If a leaf is eaten, what kind of pest does it indicate, and what is the remedy?
What injury do aphis do to a plant? How is this group of insects controlled?
How is poison Ivy distinguished from Virginia Creeper?
Are there any garden flowers poisonous when eaten?
Will bulbs which have been forced in the house bloom again?
Is there any difference in the blooming time of these types of Tulips? Darwin, Cottage, Breeder, Species, Single Early, Mendel, Parrot.
In which class of Tulips are the so-called art shades, brown, plum, bronze, to be found?
What kind of soil is best suited for growing the majority of herbs?
The old herbalists tell of two herbs which will not grow near each other. Which are they?
When is the best time to harvest herbs for drying?
What is a "sport" in horticulture?
Is one time better than another for feeding Roses?
How would you secure continuous bloom for border edging from spring until fall?
Which of the following are summer flowering bulbs? Mexican Tuberose, Grape Hyacinth, Peruvian Daffodil, Fritillaria, Eranthis, Fairy Lilies.
Name six shrubs or trees to attract birds.
What might be called the surname in a plant family? The Christian name?
What are three deciduous hedge plants?
Name four evergreens for a hedge.
What does a nursery mean when they send out their stock "balled and burlaped?"
Define an acid soil. When and where is it most often found?
Is there any remedy for this condition?
What does it indicate when foliage has a sickly, yellowish appearance?
Name two conditions under which plants should never be fed.
Do these apply to house plants?
What climbing Roses have superseded the rambler types?
Explain the word "remontant" used in connection with a Rose.
Is there any difference between climbing, pillar, rambler Roses?
Name five plants that will flower in the shade.
What vines flower in the fall?
What do the letters "i" or "ii" added to a name indicate?
Give the names of five rock plants and their periods of bloom.
Are annuals permissible in a rock garden?
What is the value of lime in the garden? Is it a food?
How are bulbs treated after flowering?
Name some seeds that need freezing before they will germinate.
How may these be easily experimented with?
What is the best time for the sowing of perennial seed?
When does a garden path fail of its purpose?
Who was the great Rose hybridizer who introduced copper-salmon and yellow shades?
What term is used to apply to the type?
What Roses represent the beginnings of the hybrid perpetuals and teas of today?
Name four plants for wet, boggy situations.
When should Rhododendrons be given copious watering?
Which needs the most continuously applied moisture, the sunny or the shady garden?
How is water most successfully applied to the rock garden?
Give the theory of winter protection of plants.
Which leaves are best for a winter mulch? Which hay?
What makes a safe guide in the arrangement of garden colors?
Here are five dependable Lilies. Name them.

HARRY G. HEALY







Cactuslike: Although all three of the plants in the photograph above look very much like Cactus they are members of the Lily family. The one at the top is a Gasteria, just at the right is Apiera, lower left is *Haworthia margaritifera*. The other photograph shows (left) *Crassula portulacea* (Chinese Rubber Plant), the *Kalanchoe globulifera coccinea* in the center, and at the right *Epiphyllum russellianum*, Christmas or Crab Cactus. Plant material is from W. A. Manda

CACTUS AND CACTUSLIKE

A preface to collecting the strange tribes of succulents

ARIAN CUTHBERT WALKER

NCE gardeners first began to cultivate them. Cacti have been in and out of fashion with the rapidity of women's styles. Just now they are very much "in," riding on a ng wave of popularity which has added many new ating forms for the collector's window. With Cacti, the plants known as succulents have increased their vogue. ie photographs show more than a dozen of these strange idely varied types—some Cactus, some only cactuslike. ord "succulent" is used to cover any plant which stores isture in its heavy leaves or fiber for the dry period com- n tropical and semi-tropical countries. Cacti are all suc- s. The Lily, the Milkweed, the Spurge, the Amaryllis are of the other families which have forms listed among the ents.

ir culture is unusually simple. Almost all of them are nials and so will grow dependably each year into greater . In the North, except for the hardy Sedums, Semper- s and a few courageous native plants which will winter e, succulents are grown entirely in pots indoors. In sum- ney are plunged to their rims in the garden, kept well d, and are brought into the house again before the nights old. After that they enter a semi-dormant period where encouraged. Repotting, if necessary, is done in the fall. e the crisp roots are easily broken in handling and so decay, watering is scant at this time.

ALL indoor growing material the succulents are most adapted to the dry air of rooms heated in the modern man- ney are not always outgrowing their pots, as many house do, and therefore make dependable points of design angements on winter window sills in combination with faster growing plants whose contour and decorative value re swiftly changing. Used in such combinations, how- ney are not successfully planted with other house plants long container but are kept each in its separate pot. l alone also in dish gardens, or even in glass gardens. ill thrive lustily if they are given good drainage, light ll sunlight and the most infrequent watering.

ddition to their handsome form, many of the succulents loft a stalk of beautiful flowers. Some of these spray nto a mist of tiny, inconspicuous blooms, some droop sheaf of more dominating ones rich with color. Some are live with a mass of small flowers, while others hold open shining blossoms close to their strange surfaces. Even hose blooming is not conspicuous take on a rich depth low and color in freshly appearing spines or in a new growth. Many of those whose bloom is the most striking nto their height from mid-winter on when their bright- truly needed. They also make handsome color effects r more usual indoor bulbs. *(Continued on page 91)*







EMELIE DANIELSON

Upper photograph: the tall spike is *Cereus jamacaru montosus*, a Cactus. Other Cacti are *Cephalocereus senilis*, Old Man Cactus, and *Mammillaria hidalgoensis*, the two fat plants at upper right. In the center is *Euphorbia caput medusa*, Snake's Head, in the lower right is *Huerniopsis schneideriana*. In the small photograph at the left above, the first two plants are Aloes—varieties *spinosissima* and *striata*, members of the Lily family. The other plant is *Rhipsalis cassutha*, the Mistletoe Cactus. The other photograph shows Pachyveria, left, Echeveria, right

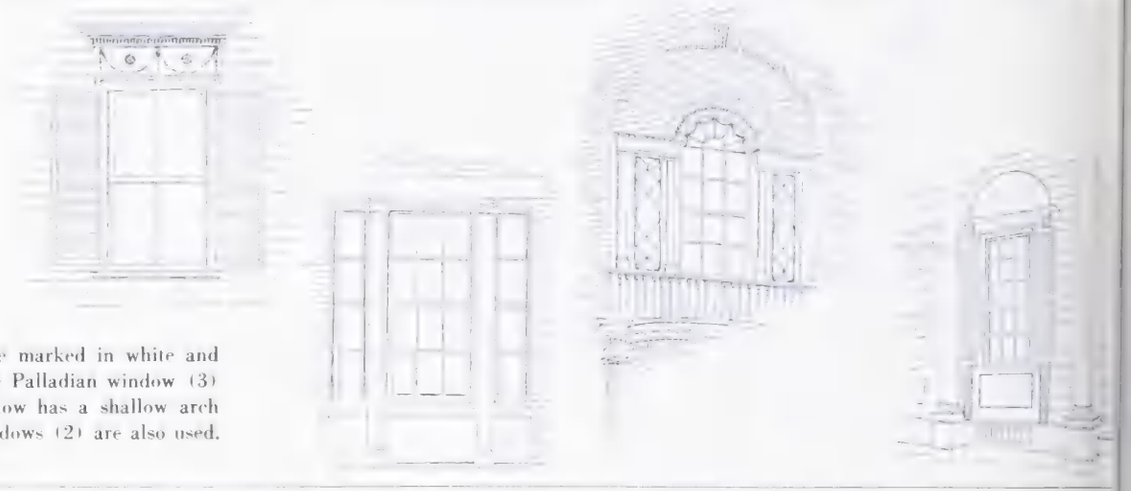
Points of Elegance

PORCHES



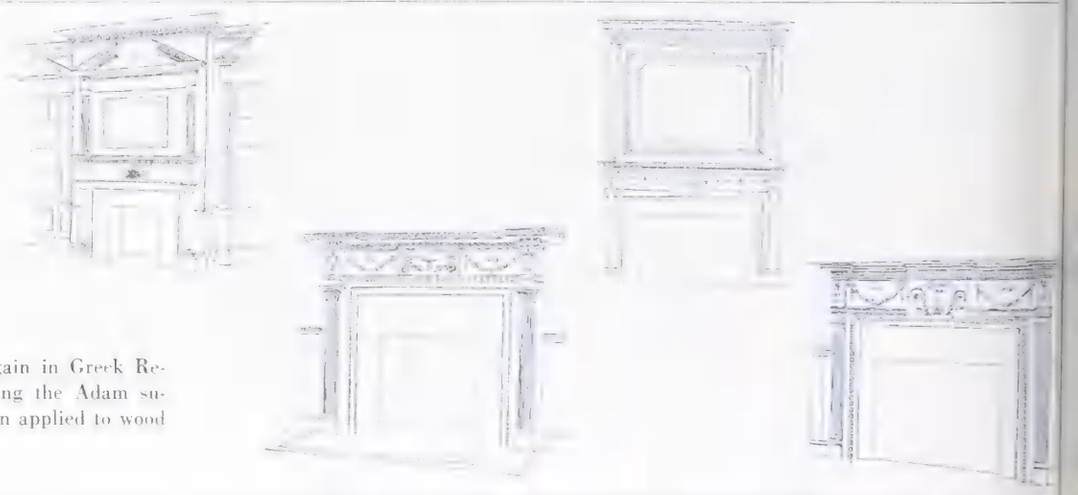
The flat roof porch is a common feature of this period and is seen in many forms. The porch in Andover (4) with its exquisite detail of cornice, balustrade and delicately fluted columns shows the square type; the one in Danversport (3) is less ornate but equally beautiful; while the one in Salem (2) is a choice example of Georgian work. The vestibule (1) with small overarched side window is peculiar to Andover, Mass.

WINDOWS



Windows have larger panes of glass; often extend to the floor; have narrower sash bars, and often elaborate grouping. The wooden house continues to have an elaborate enframement (1, 4). In the brick house the plain arch of brick is replaced by one marked in white and later by a stone lintel (2). The Palladian window (3) continues until about 1800. It now has a shallow arch over it. Square-headed triple windows (2) are also used.

FIREPLACES



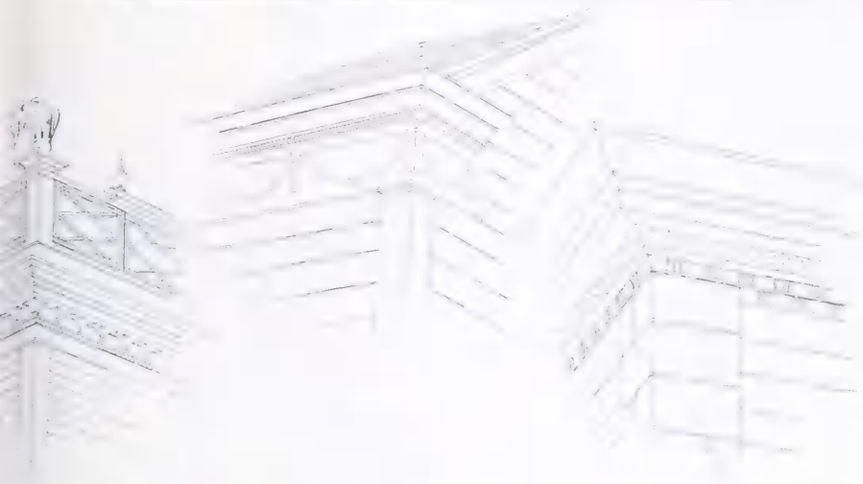
In all the detail of this period and perhaps especially in the interior, greater subtlety and sophistication are seen. First, there is a careful following of Adam; later his designs are freely interpreted. Marble was common in late Colonial work and again in Greek Revival but is less frequently used during the Adam supremacy, when ornament in composition applied to wood is in special favor (2, 3, 4).

DETAIL CHART

#2



in the Georgian Style



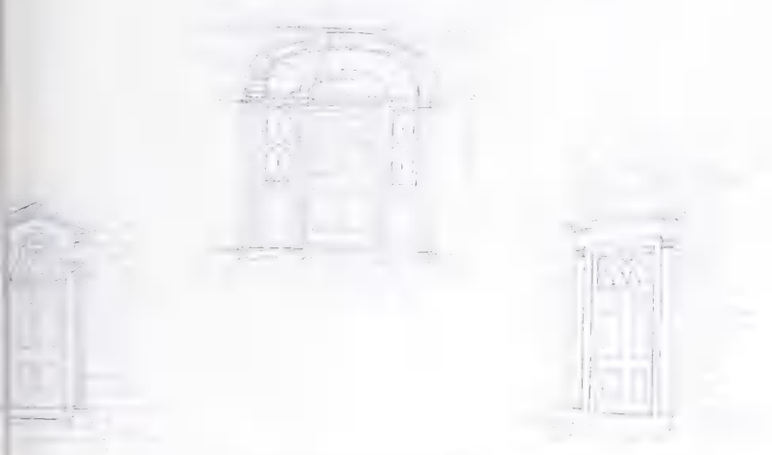
CORNICES

The strictly classic cornice is rare after 1790 and fancy comes more and more into play. Thus while the classic vocabulary is followed closely in England, here moldings become light and graceful and delightfully expressive of wood. Charming effects are obtained by gauges and augers (3), by swags and rope molding (2) and other simple means. The dentil course is common, often varied as in (1) where it is combined with the Greek fret.



STAIRWAYS

The straight stairway of the Colonial period began to show a tendency to curve at the time of the Revolution, first in railing and landing and then in the run of steps itself (4). The open string with ends of treads showing (1, 2, 3, 4) is universal; in curved stairs there is no wall below the string (4). Balusters are no longer twisted and become even plain square or round sticks (1). The hand rail "eases" into the newel post (1).



DOORS

The pedimented door (1, 4) persists but less widely and without the scroll; the semicircular fan light (3), usually leaded, becomes common and sidelights (2), also usually leaded, are a new note in this period. The refined proportions and detail of the distinguished doorway of the Bishop Porter house in Deerfield, Massachusetts, (3) recall the work of the Adam brothers in England and also of the American Asher Benjamin who lived nearby.

Georgian architecture first began to appear in America about 1780 and continued as the reigning style until about 1820. This second chart displays significant details which are characteristic. Compare them with the Later Colonial details shown in last month's HOUSE BEAUTIFUL and you will see what advances in elegance were made during these years. It was an important period with the young Republic getting under way. Prosperity stimulated building and architecture, living reflected considerable refinement. Georgian's advance over later Colonial was in a search for grace of detail and greater imagination in its employment. Delicate proportions and detail recalling the work of the Adam brothers in England prevailed. Brick became more common in New England and was frequently used as a construction material, though frame structures were still popular. In other sections of the country stucco came into use.

Although houses of the Georgian type continued to be built after 1820, the Greek Revival style overshadowed them in popularity. (Greek Revival details will be shown in the third chart to appear in the December HOUSE BEAUTIFUL.) Today Georgian has been revived as one of the most popular of the architectural styles.

PRINTS AND BOTTLES

by EMILY KIMBROUGH



NORMAN W.

Just above, the living room with its collection of prints effectively hung solidly on one wall. The sleigh bench and hen and rooster lamps are interesting. The view of the terrace side of the Vernon Melhados' house near Bethlehem, Pennsylvania. The large bow windows were designed to hold a collection of bottles



untry house planned with

ye to the owner's hobbies



a view of the deep window and hid-
upboards in the card room designed
e Melhados' collection of bottles.
ow well the radiator has been in-
beneath the window at the right.
the hallway with its fine arched
ce. Lowboy is Provincial French;
andfather clock, Pennsylvania Dutch



THE minute a house is planned with a secondary purpose beyond the sheltering of people, it begins to take on a very particular air. The Vernon Melhados, who live outside Bethlehem, Pennsylvania, have three children, a noteworthy collection of old bottles, and one of prints. Their house has met the stipulations implicit in these facts very gratifyingly. It has not forced the collections into cramped spaces nor dark corners, but settled itself comfortably around them with a frank dependence upon them for color and emphasis.

The entrance hall is unassuming, but an arch has been used to create an effect of enlargement. To the right of this hall is a study which Mr. Melhado uses as an office for conducting the business of the farm. This room has its own side entrance. A little to the left of the front door, the stairway rises abruptly, uncompromised by broad landings. It is the traditional stairway of the Early American farm house and well executed.

The dining room is to the right at the far end of the hall, the kitchen wing beyond it. On the left, the living room runs almost the entire length of the house. The reason for the qualification is the card room built around Mr. Melhado's collection of (*Continued on page 76*)

a Childs' ow

From her experience as a landscape architect and memories of her own childhood Miss Greely designs a plot in miniature



by ROSE GREELY

WHEN I was a child I lived in the city with a back yard that was both playground and garden. There was a swing. A great vine of English Ivy, on an old brick stable in the rear, had a trunk so large that we used it as a ladder to the roof. There were Hollyhocks, Moss Roses and Forget-me-nots in a bed against the fence, a Fig tree and a leaning Peach tree in the grass, and an old Sycamore towering over the stable.

I was conscious of the trees before the flowers. I think that it was the brown and white trunk of the Sycamore and its hanging balls that dropped upon us in the fall that first woke my childish interest. But I remember, too, that I loved the pattern of the Fig leaves, and the blossoms of the Peach tree in the spring. We were always away when the fruit ripened, so both trees meant beauty to me rather than fruit. But we harvested always the sticky "gum" which oozed from the trunk of the old Peach tree and chewed it with a relish that bought gum could never bring. The three trees were happily varied to attract a child: the grotesque picturesqueness of the old Sycamore, the delightfully cut foliage of the Fig and the flowers of the Peach tree. They were the better half of the garden, and helped to make it what every child should have, a spot planned especially for him, with trees to climb, a playground, plants to love.

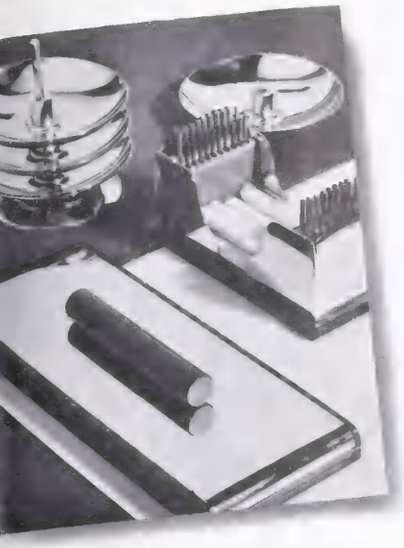
To children a garden does not necessarily mean gardening. This should be a pleasure, not an inforced duty, but the love of gardening is often fostered by delight in the beauty of the garden. For this reason the child's garden should be created before it is given to him, not left for him to plan alone. Gertrude Jekyll thought that we often force a child to struggle alone with his garden instead of giving him the help that he requires. In "Children and Gardens" she said:

"A child naturally answers a leading question in the obvious way. If an elder asks, in a tone meant to appeal to pride and self-respect, 'Wouldn't you like to make and plant your own garden and do it all yourself?' the answer will probably be 'Yes.' But show him two spaces of garden, one a charming little flowery place, and the other a blank, and then ask him which he would rather have. Can there be any doubt about the answer? . . . I think that the best way to help children to love and value a garden is to give them a pretty one ready made."

Making a garden, a real garden which has beauty of composition, is a difficult task for a grown-up. It requires not only horticultural knowledge of what will grow, but to an even greater extent artistic ability of the highest order. For no garden is worth the labor spent on it unless it is a thing of beauty. It is only this that makes it not a flower farm but a garden. And if the child's taste is to be trained in the right direction, his garden should be as carefully planned and as beautiful as his mother's. It will not be sophisticated or formal, not the sort of garden that he can hurt, for if it is to be his, he must be at liberty to do with it as he likes. But if it is well planned, with his particular requirements in mind, the things that he will do to it will not greatly hurt its beauty. He may change the flower planting but the basic design will remain.

A GARDEN planned for a child will be simple. It will have a lawn for play, a tree adapted for climbing, beds to dig in, and a few easy-to-grow flowers, rather than many, so that he will not be disappointed by failure to begin with. There will be flowering shrubs to give abundant bloom with no attention, and berries or a fruit tree, so that he may have the pleasure of gathering his own fruits. If the property is small it may be a corner that is kept for the children, rather than a whole garden. Perhaps a bed of Forget-me-nots and Johnny jump-ups under a Quince tree. Or no flowers at all, but a natural playhouse, under the branches of a weeping Elm, a green arbor that will be as delightful to the child, because of its seclusion, as an elaborately built cabin. But if there is room for a more complete garden, a charming spot can be made which will be a delight to the mother as well as to the child.

Something that the child will particularly enjoy must be chosen as the central feature. Perhaps there is a sheltering tree for a playhouse or one with spreading branches (*Continued on page* 88



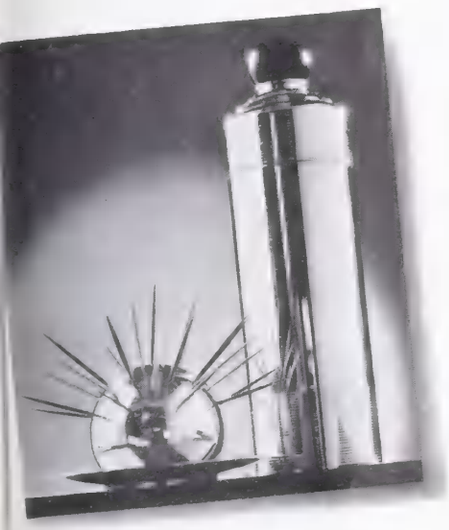
Arsenal chromium and walnut cigarette box, $1.50. Fag-O-Light for cigarettes, matches, $1. 3 refills, $.50. Ashtray set, $2. Manning Bowman



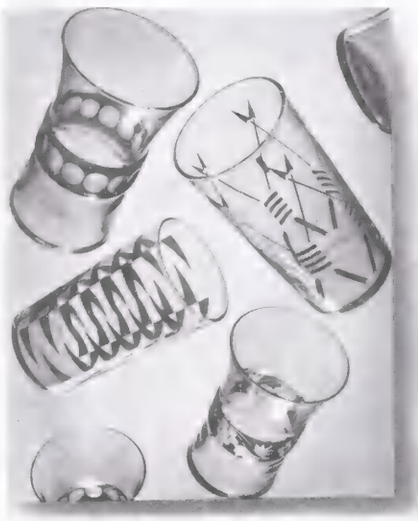
Large Ionic centerpiece, left, $3.50. Another, $2.50. Matching candlesticks, $1.25 a pair. In ivory china-like earthenware. Weil Freeman



Purely decorative, these girls made of handworked Italian pottery with vivid touches of color. The head is $3, the mask $2. Weil Freeman



Chromium cocktail ball with a rubber base, $1. Olympia tray, $.75. Blue Moon shaker 12¼″ tall with blue glass stopper, $4. Chase Brass



Ruby and clear glass, top left, $1.80 dozen. With grapes, $2.90 dozen. Blue and white triangles or arrows, $1.40 dozen. All 10-oz. size. Libbey



White porcelain and blossoms. Morning glory box, $5. Tray to match, $1.25. Gardenia cigarette cup, $2.50. Daisy cigarette box, $3. Pitt Petri

Preview of Christmas

NOTHING OVER $5.00



The small white pottery madonna and child, $1.75. Adoring angels to hold candles are $1.25 for a pair. They are from Weil Freeman

Names of retail stores which carry these are on page 77. All prices approximate



WOOD

THE RADIO DOES MORE

by MAURICE L. MUHLEMAN

and more—there are new types of remote control, automatic timers which turn on and off your programs, call systems for the house. This is what radio now does

GREATER comfort and convenience in homes have been so much the demand of the past years that it would have been strange had they not been a challenge to the radio engineer. I am not referring now to the advances which have been made in sound reception, to the fact that all-wave receivers have become a commonplace, or to the other improvements that have been made in the pleasure you receive from your set. There are supplemental features of the modern radio instrument: remote control and automatic timing, built-in systems which will provide program service wherever you wish, and innumerable arrangements which add to the scope of the instrument. This is what "added comfort and convenience" mean as applied to radio.

Consider remote control: In its simplest definition, remote control merely means producing sound without direct contact with the instrument which produces it. In its most elementary form it might mean that you had your receiving instrument in a corner of the living room and a little box, with push buttons or dial, no larger than a Nabisco tin, by a convenient chair. Or it might mean that you had your receiving instrument in the living room with an auxiliary loud speaker in the library which you could turn on in the library without touching the master set. The "magic box," of course, is the automatic servant. It is connected to the master set by a flat ribbon which may be run under the rug or along a dado. The master set is turned on and off, tuned to desired broadcasting stations, and the volume of the loud speaker controlled by means of the rows of push buttons and one or two small knobs.

On this simple control box are based the more elaborate remotely operated radio instruments using a number of extension loud speakers. The master set is in some instances cased in a steel cabinet so that it may be tucked away in the cellar or in a closet. To this set are attached the extension loud speakers and control boxes, a speaker and box for each room in which program service is desired. Complete reception control is thereby provided at each speaker outlet.

The convenience of the remotely controlled or "centralized" radio system rests not alone in the fact that many steps and much dial tuning are obviated, but in that programs may be received in one or more rooms simultaneously without disturbing the occupants of other rooms. A guest unable to sleep may at least rest in the knowledge that listening to early-morning programs will not awaken the rest of the household.

THE centralized radio system is more readily built into a new house, for then conduits for the control boxes and extension speakers may be laid before walls and floors are set. If the system is treated as an integral part of the house plans, provisions may be made for having the loud speakers built into the walls, or worked into recessed cabinets. Since a loud speaker projects sound from the rear as well as the front, a single speaker may be used to serve two adjacent rooms, if both sides of the dividing wall have openings.

But the centralized radio system is not limited to the new house. Though it may be preferable to run the conduits under floors and through wall spaces, special wiring may be used and effectively concealed by running it along moldings and baseboards. Should it seem inadvisable to break open walls for the installation of the loud speakers, there is the alternative of using extension speakers housed in individual cabinets conforming with room decoration. In this event, the control boxes may be mounted in the cabinet tops where they will be within easy reach, or placed near a chair or bedside. The system is flexible and will meet most individual requirements. A good radio engineer will advise on your own particular problem.

A less expensive but not so effective means of realizing the comfort and convenience of a centralized radio system may be gained through the use of "radio outlets" in such rooms as you may wish to have supplied with program service. The radio outlet is merely an electrical wall plate having the usual plug receptacle and two additional terminals for aerial and ground connection to a radio set. One aerial and one ground will be adequate to serve as many outlets as you may wish to install. (*Continued on page* 84)

posite page: Wood is back not as the old cuckoo ·ks or dancing bears, but in newer, more vigorous ms. As a walnut plate with fruit on the rim, or ferring walnut penguins carved by Moritz Loef-. Gerard. A birchwood pear stems from old dels, has a modern flavor. Wanamaker. Ash boxes have carved handles. The Blue Parrot, Evanston. The galloping horse is walnut. Tatman, Chicago. Also walnut, a preening bird. Spaulding-Gorham, Chicago. The fish is birch and walnut. Barker Bros., Los Angeles. Carved birch plates. Kaufmann, Pittsburgh. All but the Gerard penguins designed by Carl Hollem for Clem and Nixon Hall

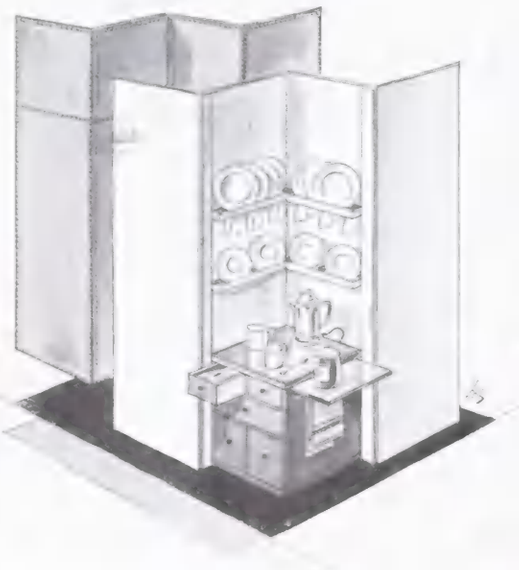
HIDEAWAYS

THINGS are not what they seem. In the corner stands a screen, painted wood or upholstered in leather. From back of it comes tea, magically. You peep round it and find that it has plate racks attached to two panels. Cups hang down cozily from these. To serve as anchor for the extra weight thus imposed, there is a cabinet with silver, household supplies, a miniature electric stove. McGibbon has a wood screen of this sort for less than $30.

Again, a one-room apartment, photographed on this page, has all the mannerisms of a living room. There stands along one wall a brown chest decorated with white. At night all this is changed. A studio bed folds down. It was made for the Lombardy Hotel by Mr. Arthur John Hocking, Jr.

Another clever trick for the one-room apartment is shown at the top of the facing page. A handsome black bookcase in the Hotel Carlyle has a gold mesh front. You take it for granted that there are books back of its neutral silk curtains. Wrong. For it opens to show a dressing table with a generous mirror, compartments for cosmetics and a sliding drawer for extras.

Below this is sleight-of-hand of another order. A living room opens right on the street. So Livio Smilari has made screens of white and gold fantastically studded with mirror medallions, and hinged to the wall at their outer sides. By day these push clear of the window to let in sun and air. But by night they unfold, camouflaging the wall and closing the room snugly.



SCREEN WITH A SERVING SIDE



LIVING ROOM CHEST

Where space is at a premium,

furniture with a dual nature

helps you to live compactly



FROM THE CHEST UNFOLDS A BED

Space grows more precious every year and so you must devise ways to evade its limitations. The most decorative piece of furniture may contain a bed, a dressing table. Rococo screens may erase an undesirable view



PRESUMABLY A BOOKCASE



BOOKCASE IS DRESSING TABLE

NORMAN W. CARY



/ALL OF SCREENS





BY DAY SCREENS FOLD BACK

Splitting up THE BUILDING DOLLAR



HOW much should you pay for the different parts of your house in proportion to the total? The figures shown here will give you a key. Under the four general headings of Structural Shell. Inside and Outside Finish. Basic Installations and Miscellaneous, the building dollar has been split up to find out how it is divided. Look first at the columns at the right. The large figures (42 to 58¢, etc.) show the normal variation. In the upper row are averages determined by an examination of the costs of thirty-one houses. Then look at the three houses below with their actual own costs broken up in the columns beside them. Here you see how closely the average is followed. These houses were built in the past year. (*Continued on page 79*)

STRUCTURAL SHELL

42¢ TO 58¢

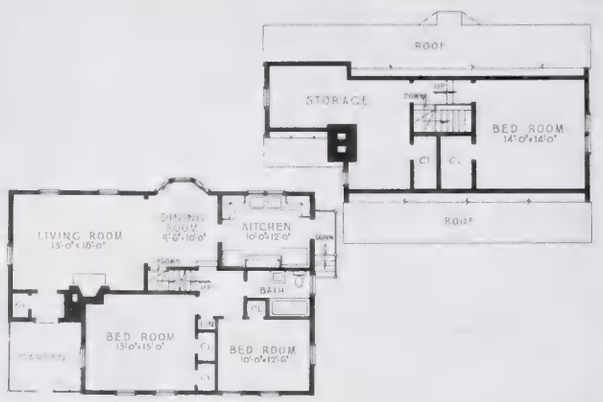
The Yardstick

Average figures obtained by the Southern Pine Association from a survey of the detailed cost of thirty-one houses. The part of each dollar represented is shown here and in the columns at the right.

Excavating and Foundations	$.0866
Masonry	.0370
Carpentry	.0821
Lumber	.1873
Roofing and metal work	.0270
Total	$.42

A HOUSE IN MASSACHUSETTS





Foundation walls	Stone
House Walls	Frame construction with Johns-Manville insulating board, clapboards and, on inside, two coats of plaster on rock lath
Roof	Johns-Manville asphalt shingles

Excavating and grading	$661.30
Masonry	167.00
Rough lumber and roofing	747.31
Labor including insurance	691.39
Window sash and doors	297.00
Total	$2,564.00
Percent of building dollar	43.2%

A HOUSE NEAR CLEVELAND



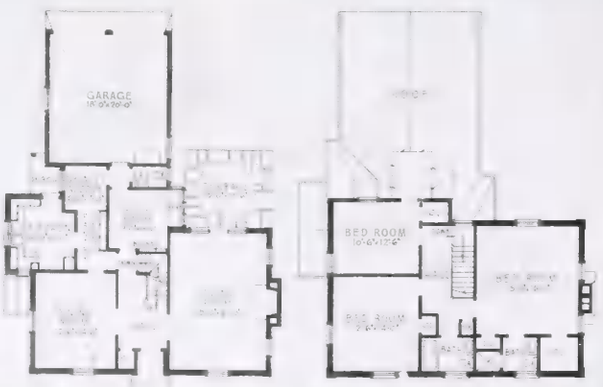


Foundations	Concrete block
Walls	Wood frame with 2" rock wool insulation, flush siding and, inside, two coats of plaster on rock lath
Roof	4-ply tar and gravel; 4" rock wool insulation; interior down spouts

Foundations (including grading, stripping and finishing drive, steel I-beams and wrought iron columns)	$ 989.
Rough lumber and carpentry (including weatherstripping and surfacing floors)	2,148.82
Insulation	190.
Windows, overhead garage door, and Venetian blinds	432.07
Roofing and metal work	203.60
Total	$3,963.49
Percent of building dollar	49.6%

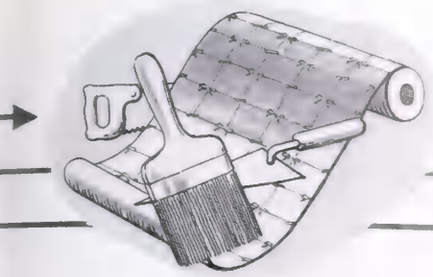
A HOUSE IN HARTFORD





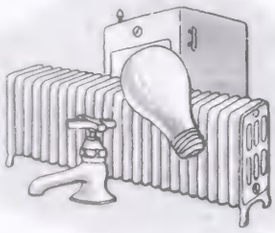
Foundations	Concrete.
Walls	Brick masonry 8" thick. Inside, plaster on insulating board except in book room where walls are sheathed
Roof	Slate
Insulation	4" rock wool in second-floor ceiling
Gutters and down spouts	Gutters, wood, copper-lined; down spouts, copper

Excavating and foundations	$ 828.
Masonry	1,020.
Lumber, carpentry, insulation	1,850.
Roofing	350.
Metal work	135.
Weatherstripping	80.
Structural steel	92.
Total	$4,355.
Percent of building dollar	42%



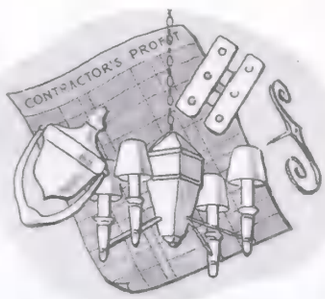
INSIDE and OUTSIDE FINISH

18¢ TO 30¢



BASIC INSTALLATIONS

15¢ TO 25¢



EQUIPMENT and MISCELLANEOUS

5¢ TO 20¢

The figures above each of these classifications show the normal swing which might exist in the cost of various parts of the house. Although the structural shell sticks close to the minimum a wide variation exists in the costs for finish.

Interior and exterior trim	$.1631
Painting and papering	.0650
Plastering	.0514
Total	$.2795

The cost of the heating system is of particular importance. When air conditioning is added this figure is immediately increased in proportion to the entire expense of the three houses shown, as is indicated with the house in Hartford.

Plumbing	$.0872
Wiring	.0204
Heating	.0512
Total	$.1588

In this classification are included all of those items which do not properly find a place in a definite category. Besides lighting fixtures and hardware is the contractor's profit. The architect's fee has been omitted from the totals.

Finish hardware	$.0220
Lighting fixtures	.0160
Contractor's profit	.10
Miscellaneous items	.0037
Total	$.1417

loors No. 1 common oak; linoleum in bath and kitchen
rim Arkansas Pine

lastering	$388.
ainting	335.
Wall paper including hanging	65.
Millwork	268.
loor	232.
Total	$1,288.
Percent of building dollar	21.7%

Heating	One-pipe steam; oil burner
Plumbing	Standard fixtures with combination enameled iron sink and laundry tray in kitchen
Plumbing	$413.
Heating including oil burner	541.
Electric wiring	88.
Total	$1,042.
Percent of building dollar	17.5%

Lighting fixtures	$ 49.
Hardware (wrought iron and brass)	117.70
Bathroom accessories	21.37
Shades and screens	60.
Gas stove	67.
Permits	10.
Water, sewer, gas connections	84.37
Miscellaneous	36.20
Builder's profit	600.
Total	$1,045.64
Percent of building dollar	17.6%
Total cost of house	$5,939.64

oors Oak; linoleum in lavatory bath and kitchen

astering	$500.
ainting, including wall covering	371.
illwork	702.
Total	$1,573.00
Percent of building dollar	19.7%

Plumbing	Kohler fixtures; brass pipe; insulated hot water tank
Heating	Warm air with winter air conditioning. Coal used
Electric wiring	25 light outlets; 22 convenience outlets; 3 radio outlets; conduit for electric range
Plumbing (including bathroom accessories)	$580.
Heating	500.
Electrical wiring	144.80
Total	$1,224.80
Percent of building dollar	15.4%

Lino-wall linoleum and rubber counter top	$175.
Electric fixtures	116.
Profits and fees	740.80
Miscellaneous	190.23
Total	$1,222.03
Percent of building dollar	15.3%
Total cost of house	$7,983.32

oors	Oak, varnished and waxed. Rubber tile in bath; Linoleum in kitchen
odwork	Painted three coats, shellacked and waxed
ndows	Double hung with metal weatherstrips
stering	$340.
nting and papering	575.
ll work	1,026.
oleum	75.
e and rubber tile	190.
Total	$2,206.
ercent of building dollar	21.3%

Heating	Warm air, Gar Wood air-conditioner
Plumbing	Hot and cold water supply pipes, brass; fixtures, enameled iron and vitreous china
Electric wiring	B. X. cable; 65 outlets including switches, lights and convenience outlets
Heating	$1,295.
Plumbing	735.
Electric wiring	181.
Total	$2,211.
Percent of building dollar	21.3%

Lighting fixtures	$59.
Screens	90.
Permits, insurance, etc.	110.
Contractor's profit	1,000.
Landscaping (including finish grading, walks, terrace, drive)	350.
Total	$1,609.
Percent of building dollar	15.4%
Total cost of house	$10,381.









CHRISTMAS

With all its trimmings







which these are so permanently lovely that they

uld grace a table or a mantel all through the year



ITS trimmings, though concerned with angels, garland-laden trees and Renaissance madonnas, are not impermanent or limited to use on the day alone. They neither fade nor tarnish and they add such an air of gala to your table, mantel or hall console that you may use them all winter long. Above are angels trumpeting good news with all their might in a sky lit by a star of the very first magnitude and a dashing comet. Against the horizon, aluminum trees jut up sharply bearing candles. Angels and stars are clear and gleaming because they are made of tin. You can get the pieces separately or en masse. Gerard.

The frosted glass trees in the center have each four candles shining through them. Spaulding-Gorham, Chicago. Fat ceramic cherubs wind among them. Pitt Petri.

Serene madonnas on the opposite page are definitely decorations for the year round. One is black as the Virgin at Chartres. Pitt Petri. One is haloed, and made of birch. Wanamaker. Two are ceramic, one delicately tinted, one white. Alfred Orlik.

Christmas without wood carving would be bare as Christmas without lebkuchen. Some of the wood trees look like coolie hats piled one on top of the other and come from Gerard. Others are massive cones with branches carved on them and marbles of glass caught in their sides. These have candlesticks with them. Pitt Petri.

A pompon of Cellophane straws has Christmas tree trimmings nesting in its branches. From Filene, Boston.

Below, a frieze of Christmas business: Small angels cut out of wood and brightly painted. Very inexpensive. Bleazby, Detroit.

PLEASE TELL ME

Conducted by ETHEL B. POWER

Each month this page answers questions of home owners who write our Readers' Service Department

QUESTION 352: *Is there a quick rule of thumb by which one can determine whether it is cheaper to rent or to build and, if one builds, how much one can afford to invest in a house?*

ANSWER: Too many factors enter into the problem to make any rule of thumb infallible, but there are certain guides which if used intelligently point the way to a fairly accurate solution of the problem you raise. According to a theory of sound budgeting, a family should pay as an equivalent of rent one-sixth to one-fourth of their average net yearly income. From the Superintendent of Documents at Washington, D. C., for five cents you can obtain a handbook for prospective home owners called "How to Own Your Home," which contains tables showing what total investment for house and lot is logical for incomes between $1.200 and $6.000 a year and the carrying charges on these which would be equivalent to the amount of rent correct for different incomes. Another quick rule is that the value of house and lot will lie between 1⅔ and 2½ times one's annual income. Your local administrator of the F. H. A. will be glad to discuss this matter with you and work out a budget based on your income. Lower interest rates and an insured loan that does away with the expensive financing of a second mortgage are making home ownership a more practical venture for large groups of people. The problem of home ownership versus rented space was graphically presented in HOUSE BEAUTIFUL for October.

QUESTION 353: *What is the proper height for first-floor rooms in a small house?*

ANSWER: The proper height is the height which is adequate both for comfort and appearance. Because warm air rises, the relatively high studded rooms generally found in warm climates are defensible on the principle that they allow space for the warm air to accumulate above the heads of the rooms' occupants. Where heating and fuel costs are a governing factor, rooms will be kept lower in order to reduce the volume of air to be heated. Low ceilings give an inclosed, protected feeling and were a pleasing feature of our early Colonial farm houses. On the other hand there are those who like the sense of freedom afforded by the greater open space of high ceilings. In a small house, especially the New England Colonial one, this greater height between floors often completely ruins the general mass of the house. This fact must be considered as well as the proportions of the rooms themselves. To keep the eaves low not one inch more should be put into ceiling heights than is necessary. Here in the East 8′ in the clear for first floor rooms and 7′ 6″ for second floor sleeping rooms are considered adequate.

QUESTION 354: *Because the house in which we live was originally designed to become a future garage, concrete floors were used throughout. We now wish to add hardwood floors, but as our ceilings are only 7′ 11″ we hesitate to decrease this clearance by building up wood floors on sleepers. Is there any other way to install them?*

ANSWER: Yes. Use some of the hardwood floors which come in blocks 8″ to 9″ square and are made up of three or four strips of floor board fastened together and reinforced so they will not warp. These can be laid in mastic directly on your concrete floor and will add less than one inch to the thickness of the floor. By varying methods of laying and staining interesting effects are obtainable with this type of flooring. Your concrete floors must, of course, be thoroughly and permanently dry.

QUESTION 355: *The side porch on r house shuts out too much sunlight. Cou I substitute beams of some description f the roof and use it as a trellis for vine How are such beams supported?*

ANSWER: The arbor, with its advantages giving shade in summer when shade needed and permitting sun to enter in w ter when all the sunshine available is d sired, is a feature too often neglect Under conditions where the use of scre is not essential it should be more wid used. The usual method of constructio that of a horizontal beam carried on po This beam carries rafters usually spa quite a distance apart, which in turn ca the narrow strips of the trellis. The wei of material used and its spacing give most unlimited scope for developing in esting patterns both in the trellis work a in the lights and shadows which the tre casts upon the floor.

QUESTION 356: *The steps to my porch out so rapidly they have to be renew every few years. Isn't there some way prevent this?*

ANSWER: Yes. The wood would not ro quickly unless it were kept consta damp. Have you adequate ventilation der the steps? If not, use lattice there some method to give free circulation of Also have the lowest step of masonry that wood does not rest directly on ground.

QUESTION 357: *I have had a last mi change of mind and wish to move my place from an inside wall where it t up too much space to an outside wall. builder demands over a hundred do extra for the change. Furthermore he the fireplace won't work as well. Does seem reasonable to you?*

ANSWER: Presumably your outside c ney is to project beyond the house This means that outside walls of the c ney must be 8″, whereas 4″ would haps have done with the chimney or interior. Add to this cost an addit amount for a better quality brick wh is to be exposed to view and the elem for possible additional flashing and and you have some of the reasons wh outside chimney is always more expe than an inside one. In cold weathe walls of an outside chimney may be thoroughly chilled so that when a fi built the draft is (*Continued on page*

IT COSTS YOU NOTHING

to give your family



better health and greater comfort

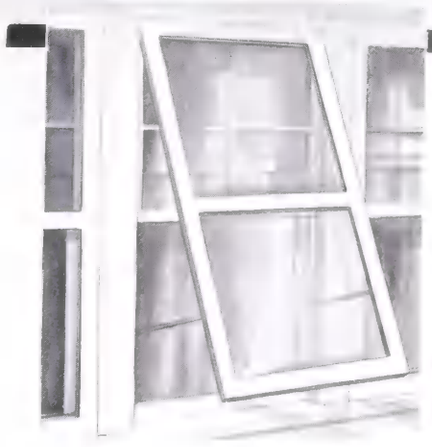
ter Windows require a small cash outlay, of course, but t your money back in such a short time through lower lls that they really cost you nothing at all. And they a world of difference. No drafts in a house with Winter ws. No fluctuating temperatures that invite colds, flu en pneumonia. No unsightly frosted windows. Keep your out of drafts and you know they will be more healthy n the winter months. Give them comfortably warm no matter how the weather and their appreciation alone will repay you, regardless of the fact that lower heating costs will return your nominal investment. There is very little time left before winter winds will be howling. Call your local lumber dealer today. Remember that storm sash may be financed under the F.H.A. as a permanent improvement. Since double glazing doubles the importance of quality in the glass you use, make sure you have the clearer, brighter, flatter product made by Libbey·Owens·Ford Glass Company, Toledo, Ohio.

The U. S. Bureau of Standards reports that Winter Windows save from 10 to 15 per cent of fuel costs in houses with no other insulation. In insulated houses the savings are reported as being as high as 60 per cent. Approximate fuel savings in dwelling houses:

	Saving per Cent		Saving Per Cent
No insulation, weather stripped . . .	15 to 20	½ inch insulation, with double window*	About 50
Same, with double (storm) windows* . . .	25 to 30	1 inch insulation, weather stripped . . .	About 50
½ inch insulation, not weather stripped . . .	20 to 30	1 inch insulation, not weather stripped . . .	30 to 40
½ inch insulation, weather stripped . . .	About 40	1 inch insulation, with double windows*	About 60

Taken from circular of the U.S. Bureau of Standards No.376, entitled Thermal Insulation of Buildings.

*"Double Windows" ARE WINTER WINDOWS



WINTER WINDOWS

reduce the cost of heating

Modern Winter Windows are hinged at the top and can be opened for ventilation and cleaning.

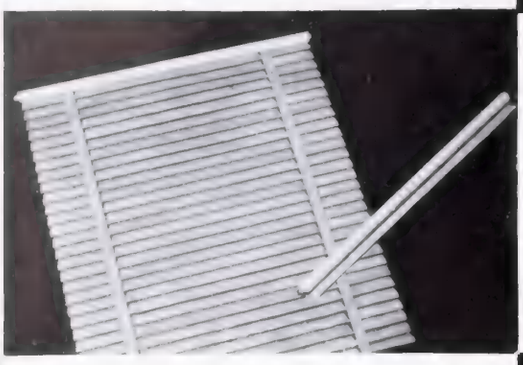
LIBBEY·OWENS·FORD QUALITY GLASS

CONVENIENCES

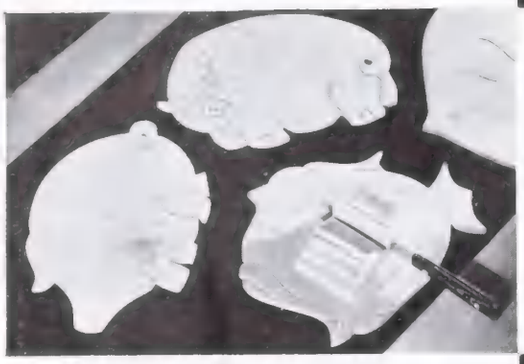
For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect



A washable window shade, Venetian in design, printed with washable lacquer inks on the inside, silver on white, or brown on ivory. Six feet long and three feet wide, $.49. Same width, seven feet long, it costs. . . .$.59



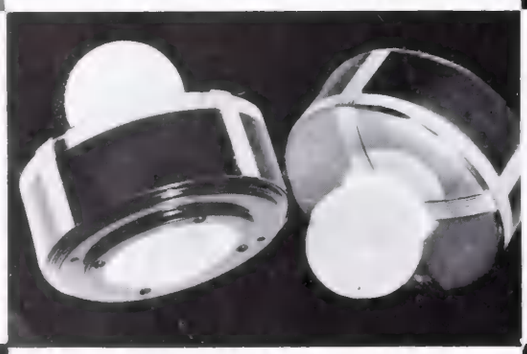
The old oaken bucket shows up as a very new ice container banded in chromium, for $9. Or it is made all of chromium for $12.50. If you want to be very grand indeed, you can get it in silver plate for.$20



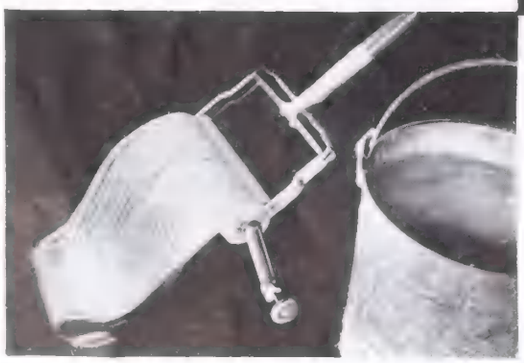
Combination light and flashlight. Set on a table, the bulb is a night light, glowing warmly. Tip it up and a flashlight beam shoots from the bottom of the cylinder. There is a light, you see, both at the top and the bottom$2.50



Cheese boards or, if you'd rather, bread boards are cut from natural finish wood, look just like animal crackers. There is a pig, an elephant, a leaf and a fat fish. $.75 apiece. If you want a dozen for Christmas presents$7.50



A brand new whistling teapot in a two-quart size costs $1.95. Right, a roaster which holds a six to eight pound roast and a lifting rack. The top and bottom 4-quart pans are useful for cooking every day.$1.95



Electric range, 12″ x 17″ x 17″. Insulated against heat escape. With automatic oven heat control, to operate on A.C. only, it is $27.50. Without the automatic control, to run on A.C. or D.C., it is.$24.95



The Reel-Mop wrings as it rolls. A tongue of dish toweling can be adjusted to any length you please and secured there by a lock arrangement on the side. It costs$1.45 The ten-quart galvanized pail is an old standby, costs.$.30



Built on the principle of a luggage rack, a folding stand for a tidbit tray. It comes in different wood finishes. The tray is removable, has convenient partitions. Stand and tray together cost$11.50

Announcing

THE SUPER-SHOPPER FOR 1936

She's a composite, our 1936 "Super-Shopper." Combines the best features of all new-day shoppers. Smart in what she wears and lives with and does. Smart, when she spends her money. . . .





She's careful of quality and critical of cost . . .

on knows The New Shopper. . . . year, for instance, we know she fine percale sheets, finer in fact hose her mother considered finest. nnon makes today's top quality in e sheets—and sells it at a figure a third lower than the price you've bly been paying for equal worth. the market's smartest buy! Sheets quisite fineness—made of fully d yarns, more than 100 threads to the inch each way . . . even, smooth, soft, strong . . . lastingly snow-white . . . and woven for years of special service. Yet regularly sold as low as $2.50 (saving you up to a dollar apiece on every sheet you buy). • Cannon costs are kept down by large-scale operation . . . Cannon quality is kept up by new-day planning and scrupulous care. Modern machines. Modern methods. Constant advance. . . . Insist on seeing Cannon's Top Quality Percale next time you shop for sheets. The Cannon name is always your promise of more-for-the-money. . . . Cannon Mills, Inc., New York City. The world's largest producers of household textiles.

CANNON MAKES THREE FIRST-CHOICE SHEETS: *Cannon Finest Quality Percale for about $2.50 • Cannon Utility Percale, about $1.75 • Cannon Muslin, about $1.20 . . . Each is the smartest buy in its class. (Made by the makers of Cannon towels.)*

Cannon Sheets

TRADE MARK MADE IN U.S.A. CANNON



Tell us what booklets reviewed on this page interest you and we will have them sent promptly. There is no charge except where mentioned. Since these booklets are of timely nature, please make your request within three months after the review appears. Address: The Booklet Shelf, 572 Madison Avenue, New York City

House Furnishings

1. CHASE LAMPS presents Lurelle Guild's designs for lighting and presents them most attractively in this brochure. There are adaptations and some reproductions from many decorative periods—Early American. Federal. Georgian and Modern. The designs are the result of intensive study and research of the periods from which they derive. Some of this material is included in the booklet and makes good reading. CHASE BRASS & COPPER CO., NEW YORK, N. Y.

2. STERLING SILVER shows fourteen beautiful Manchester patterns and gives complete price lists of individual pieces as well as typical assortments in both heavy and medium weight. MANCHESTER SILVER COMPANY, PROVIDENCE, R. I.

3. HOW TO CHOOSE A FOOD MIXER, as its title implies, tells you the things to keep in mind in selecting kitchen equipment of this kind. It discusses such matters as the amount and variety of food required for your household and the mixer best suited to those requirements. It gives a list of the operations other than mixing that may be performed with the use of attachments. THE KITCHENAID MANUFACTURING CO., TROY, OHIO.

4. CHRISTMAS GIFT BOOK. 150 answers to the Christmas gift question are illustrated in this booklet. These novel and useful gifts reflect the ingenuity and good taste for which Lewis & Conger are famous. LEWIS & CONGER, NEW YORK, N. Y.

Building and Equipment

5. AMERICAN RADIATOR COMPANY talks to you man to man fashion about oil burners in general and their new No. 12 De Luxe Model in particular. Not the least feature of this new model is its chrome green enameled jacket, under which rests an improved asbestos lining for thorough insulation. AMERICAN RADIATOR COMPANY, NEW YORK, N. Y.

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Numbers

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6. NEW AND BETTER WINDOWS is a booklet that should interest everyone who is contemplating building or remodeling. These windows of solid aluminum or bronze have a finger-tip sash control that makes raising or lowering them an effortless operation. They are weatherproof and can be used with any type of architecture. THE KAWNEER COMPANY, NILES, MICH.

7. THIS THING CALLED AIR CONDITIONING, which is rapidly becoming an essential in the modern home, is analyzed and explained in a booklet with that title. Its functions and advantages for winter and summer use are set forth. Other booklets published by the same company may be obtained if you will state your heating problems. MINNEAPOLIS-HONEYWELL REGULATOR CO., MINNEAPOLIS, MINN.

8. A FURNACE FOR GAS that just about runs itself is described in this booklet. It also tells you the fourteen important qualities to look for in ideal gas heating, all of which are to be found in the new GE Gas Furnace. GENERAL ELECTRIC CO., NEW YORK, N. Y.

9. COMFORT AND CLEANLINESS IN YOUR HOME is a little book that explains how you can maintain proper circulation and humidity in your home and heat it adequately at the same time. This is a matter that is receiving more and more consideration and if you are planning the installation of a heating system, this booklet will be well worth your time to read. HOLLAND FURNACE COMPANY, HOLLAND, MICH.

10. BUILDING FOR THE FUTURE WITH INSULITE is a guide-book on the subject of its title. It contains an intelligent discussion of insulation and its uses for interior decoration, sound control and resistance to the passage of heat. THE INSULITE COMPANY, MINNEAPOLIS, MINN.

11. NEW COMFORT FOR THE MODERN HOME. Insulation is logically enough the topic of the month and here is another booklet that treats of the subject for the home owner. The Gimco "Blowing Method" here discussed is the installation by a pneumatic conveyor of Rock Wool, which forms a blanket that keeps in the warmth in winter and shuts out the heat in summer. GENERAL INSULATING AND MANUFACTURING CO., ALEXANDRIA, IND.

12. THE HOME MAKER is a miniature decorating magazine which, in this number, devotes its pages to wall treatments and color schemes for the various rooms of the house. In discussing the effects that may be achieved with Upson Board, entire decorative schemes are worked out for you. The cost of this booklet is 10 cents. THE UPSON COMPANY, LOCKPORT, N. Y.

13. HOW TO PAINT CONCRETE, STUCCO AND OTHER MASONRY SURFACES is adequately explained in a booklet which the manufacturer has prepared for your guidance. It tells how to achieve a permanent, decorative, dampproof finish for masonry and concrete surfaces. MEDUSA PRODUCTS CO., CLEVELAND, OHIO.

14. THE HOUSE WE LIVE IN. An intelligcussion of paints in this booklet is enlivesuggested color schemes for both the interi exterior of the house. Men will enjoy th practical side of the paint question and will love the decoration features. NATIONAL COMPANY, NEW YORK, N. Y.

Gardens

15. LAWN CARE is published five times a yegives you timely advice on the care of your taking into consideration weather conditior cent issues have discussed such proble Control of Crabgrass. Good Lawns in the Summer Injury to Turf. O. M. SCOTT & SONpany, MARYSVILLE, OHIO.

16. DREER'S AUTUMN CATALOG of bulbs, shrubs and seeds for fall planting will delig gardener. In addition to the old stand-bys th new introductions in each class and som advantageously priced collections. HENRY A. PHILADELPHIA, PA.

Filing Equipment

17. THE AUTOMATIC DESK COMPANION book published to acquaint professional and oth ple who work at home with this miniature cabinet which will hold anything from a ca telephone directory and what is more imp will yield it up with ease. We prophesy the will find this booklet intensely interesting a adopt the file with cheers as a place fo receipts, insurance policies and all those that are now tucked in various places ab house. THE AUTOMATIC FILE AND INDEX CO CHICAGO, ILL.

Organs

18. THE WURLITZER REPRODUCING RESIDENCE as designed for the average home, is describ illustrated in this booklet. This console orga be played either by hand or with the repro music roll and the makers are proud of it qualities. THE RUDOLPH WURLITZER MANUFing COMPANY, NORTH TONAWANDA, N. Y.

Table Delicacies

19. VENDÔME FOR DELICACIES. A booklet of rean delights from the four corners of the with which Vendôme will be pleased to ser personally, deliver to your home or send by The booklet will give you endless ideas for p dishes that will add glamour to your daily m well as your parties. VENDÔME, NEW YORK.

Crafts

20. THE BOOK OF NEW DENNISON CRAFTS answer to two matters of momentous femin terest—the "make-it-yourself" fashion and lentlessly approaching Christmas gift pa The booklet is crammed with fascinating idea detailed instructions for attractive things to things that are different, useful and not ex The booklet costs 10 cents. DENNISON MAturing COMPANY, FRAMINGHAM, MASS.

end us your Ideas

THE January HOUSE BEAUTIFUL will be announced the results of the first of a series of monthly competitions open to all readers of the magazine (except professional decorators, chitects and landscape gardeners). Each month we will present a problem. The Editors will select the two solutions showing the greatest taste, workability, originality and economy.

The first prize will be $10; the second prize $5.

The prize-winning solutions will be published in full or in rt. Names of prize winners will be printed. HOUSE BEAUTIFUL so reserves the right to discuss other solutions submitted. e cannot, however, enter into correspondence upon any enes. Material will not be returned unless accompanied by a lf-addressed, stamped envelope.

THE FIRST COMPETITION

Window Treatments

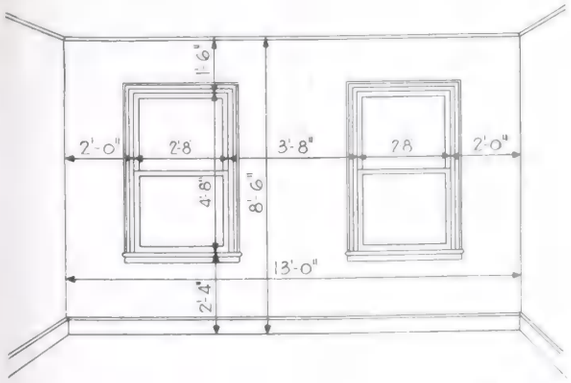
Plan window treatments for living room windows, including draperies and glass curtains.

IF YOU have already designed and made draperies and glass rtains which you would like to submit, you may send snapots or sketches. Otherwise, use the bare plan below as a sis for your calculations. Submit sketches and describe in tail how your curtains are made.

Materials specified must be actual materials, thoroughly deribed as to color or pattern. Or a sample of fabric and trimng may be attached to sketch. You may shop for them in ur local stores, stating name of store and, where possible, anufacturer's name. List and describe all rods, valances, tieks, lining—if any—etc. Give yardage of materials and approximate costs of everything.

All entries must be received by November 21, 1935, to be igible. Write your name and address clearly in ink, or typerite them. Only one entry will be considered from each constant. Send your entry to

Susan Hyde
House Beautiful
572 Madison Ave., New York City



Problem for the window treatment competition

A NEW SMALL PIANO OF UNUSUAL BEAUTY AND TONE

The MUSETTE



The MUSETTE is only 23" deep and 57" wide—yet it has a standard-size keyboard. Colonial Console, in mahogany, shown above—$295. FOB New York.

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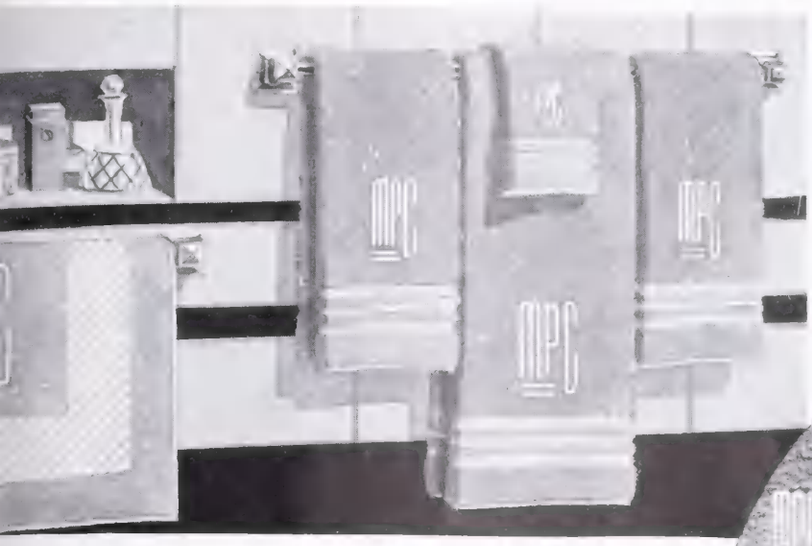
MACY'S, *34th Street & Broadway*

★

Answers to a Gardener's Questionna

As Propounded on Pages 48 and 49

1. The annual.
2. Those which shed their leaves each autumn.
3. Glabrous.
4. The annuals.
5. Five days.
6. Ageratum; Cosmos; Candytuft; Mignonette; Zinnias.
7. The Moonflower. *Ipomœa grandiflora*, opens at night with white fragrant blooms.
8. Yucca; annual Vinca; Salpiglossis; Heliotrope; Didiscus; Doronicum.
9. Foxglove; Lily-of-the-Valley; Jacob's Ladder; Nasturtium.
10. When the pollen from one flower is placed on the stigma of another for the purpose of raising new varieties the offspring is known as a hybrid.
11. Althea; Buddleia; Callicarpa; Lespedeza; Desmodium; Elsholtzia; *Hydrangea paniculata*; Smoke Tree; Spiræa Anthony Waterer; *Tamarix hispida*.
12. Yes, the spring-flowering bulbs.
13. Nitrogen, phosphorus, potash.
14. Nitrogen increases growth and causes darker green foliage; phosphorus makes good root and structure, inducing early ripening; potash increases quality and assists resistance to disease.
15. Black Magic. Jean Siret. Peggy Babbington. Autumn Queen. Autumn King. Ultra.
16. The Lily whose cousin is the Onion.
17. Lawn grasses root best during the cool weather of early fall, with short crowded joints at the base of each stem. Spring sowing is apt to produce spindly growth.
18. Aconitum; Japanese Anemone; Anthemis; Tritoma; Hardy Asters; Boltonia; Helenium; Chrysanthemum; Helianthus; *Artemisia lactiflora*. All annuals keep up a supply of flowers until frost if the seed pods are not allowed to form.
19. Alternate thawing and freezing of the soil. Prevent this by protective coverings.
20. The imaginary line supposed to pass through the design, to which are referred the different parts of the plan.
21. A sour soil.
22. Aluminum sulphate, Oak leaves, Apple pomace, Epsom salts, Pine needles incorporated with the earth.
23. Some Lilies have roots at the top of the bulb which need deeper planting for proper nourishment than those growing roots only at the bottom of the bulb.
24. A thorough dusting of the scales with powdered sulphur.
25. Shrubs that flower on the shoots made during the previous year should be cut back immediately after flowering in the spring or early summer. Those that bloom on the new shoots made the same year, the late summer and fall bloomers, are cut back to the old wood in March.
26. Basil; Lavender; Marjoram.
27. A graft is the portion of one plant inserted in another plant for change or improvement of the character of growth or production.
28. That the original use of the plant was for an officinal drug or medicine.
29. In September. In August, when next year's buds are forming, and in early spring, when growth starts.
30. Begonia of the wax variety, F Sansevieria.
31. Colchicums have six Crocus, three. Their corm large, 4 x 2, instead of sma they belong to the Lily famil Crocus are of the Iris tribe.
32. Transplant only in July or when plants are dormant.
33. *Begonia evansiana* is hardy temperate zone, latitude of
34. Well decayed manure is very ficial as mulch for them.
35. English Ivy, Vinca, Bowles Pachysandra.
36. The Pine.
37. Any substance like straw moss used to protect roots of from heat, cold, or dra winter to keep the cold in; mer to conserve moisture.
38. Plants with a root stalk whic several years, increasing yearly with fresh growth spr from the same root stock.
39. In the warm summer Nasturtiums have been sunset to give out sparks, a electrical kind. Dictamnus inflammable resin on the which will flame if a lighted is applied.
40. Pink.
41. Narcissus is the genus or name: Daffodil, the commo Usage has brought about Daffodil is used for trumpet ties, Narcissus for the short ones.
42. Rose, balm, oak-leaved, pe *crispum*, *limonium*, Lady Lady Plymouth.
43. Either by soaking over nigh filing or cutting a minute from the end of the seed.
44. The removal of a ring of th from a tree, usually done dents. It eventually kills the
45. The perennial lasts for many springing up from the sa The biennial comes from see one year to produce flowers season, when the root dies.
46. Bending a shoot or branch ground, and covering a p it with earth, for the forma new roots for a new plant.
47. Great value, as an insecticid or dust, or a disinfectant soil.
48. When they attain their first true leaves. Secondly, when t come overcrowded in flat o thirdly, into permanent p
49. Annuals: *splendens*, both r blue: horminum: Welwyn's Perennial: *azurea*; *offi farinacea*.
50. Usually once in three years early spring or fall.
51. Any ordinary garden soil th tains lime. A heavy soil lime.
52. A chewing pest, and a poiso or dust is needed.
53. They suck the sap fro plant. By a spray that suffoc heavy stream of water to wa off.
54. Poison Ivy has three leave cluster: Virginia Creeper, fi
55. Yes. Monkshood, Aconitum donna. *Atropa belladonna*; spur, Delphinium: Christma *Helleborus niger*, are com



Thick, Thirsty
OVERSIZE
TURKISH TOWELS



tocrat," a pleasant *but* not very descriptive name for these mous pastel bath towels. The extra-extra-size large bath towel, towel and wash cloth are the best quality we ever carried. The e is deep and thirsty and soft. And the "rope" border is just about art as anything you ever entertained in your bathroom. This en- le designed by and exclusive with Macy's.

lete Ensemble in blue, maize, green, orchid, pink, peach, beige—also other combinations totaling eighteen in all.

arge bath towel, 29 x 50	2.11
Towel, 18 x 30	79¢
Cloth, 14 x 14	29¢
Mat, 22 x 36	2.98

Monogramming as illustrated

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Guest Towel	54¢
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Bath Mat	1.39

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ARDENERS!

OUSE BEAUTIFUL invites you to contribute to a ecial department for the discussion of gardening oblems. If, in your own experience, you have scovered interesting methods or materials that ve helped in your planting, in ridding your rden of pests, in producing better growth or elier blooms . . . submit your suggestions to this partment. You may send as many as you like.

ntributions should be from 100 to 250 words g. All suggestions published will be paid for the usual space rates. Unused manuscripts will returned only if a self-addressed, stamped en- ope is enclosed. Address your contribution to

The Garden Editor

HOUSE BEAUTIFUL
572 Madison Avenue, New York

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Wellesley

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Potteries: Etruria, Stoke-on-Trent, England

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WEDGWOOD

56. They will not bloom again in the house but will outdoors, with the exception of the paper-white Narcissus.
57. Single early Tulips usually flower at the end of April, followed in order by Mendel, Cottage, Parrot, Breeder, Darwin. Among the species are the very earliest and the latest, *kaufmanniana* and *sprengeri*.
58. The Breeders.
59. A poor, well drained soil, with much sun.
60. Basil and rue.
61. Just before the blooming period, early in the day.
62. A sudden spontaneous deviation or variation from the type. A hybrid is man-made, a sport comes by nature.
63. As soon as growth starts in the spring, regular feedings until August, none afterwards.
64. By the small spring bulbs and early low perennials, continued by annuals.
65. Mexican Tuberose; Peruvian Daffodil, Ismene; Fairy Lilies, Zephyranthes.
66. Flowering Crab; Buckthorn; black Chokecherry; red Cedar; Snowberry; flowering Dogwood.
67. The generic name, usually a Latin term; the specific name, which is often descriptive, or indicates that the plant was named for someone.
68. Privet, Barberry, Spiræa.
69. Arborvitæ, Hemlock, Yew, Cypress.
70. Stock difficult to transplant is dug with a ball of earth which is wrapped in burlap, and sold in this manner.
71. One either deficient or lacking in lime. Nearly all water-logged land is acid, as are matted lawns and shallow soils.
72. Improve the drainage, and incorporate in the soil the maximum amount of agricultural lime.
73. It is a sure sign of nitrogen starvation.
74. When it is not in healthy growth, or when the ground is dry, water should be given before feeding.
75. Yes.
76. The large-flowered cluster types, such as Tausendschoen.
77. Flowering again; roses which bloom more than once in a season.
78. A climbing rose ascends in growth by twining; a pillar is less vigorous in growth and needs tying to support it upright; a rambler rambles, making new root wherever it touches the ground.
79. Hosta; Eupatorium; *Cimicifuga racemosa;* Lily-of-the-Valley; Rocket.
80. Silver Lace Vine; wild Cucumber; white Clematis, Virgin's-bower; Cup and Saucer Vine, *Cobaea scandens.*
81. That the plant was named after some person. One "i" is us a final vowel; two after a nant. A usual rule but not ble.
82. *Arenaria montana,* June; *maritima,* July; *Tunica sa* all summer; *Campanula ga* June; Epimedium, May.
83. Unless the gardener is a ro den purist, only allowin Alpines in the collection, are used to continue bloom t out the season.
84. Lime is not a food. It ha called the key which unlo storehouse of plant foods soil.
85. They must be allowed to ripe foliage after blooming. If it the bulb is ruined.
86. Many Iris, Lilies and other plants. Probably Trollius, mnus and Primroses.
87. Put the seed for experiment one of the cube compartm the refrigerator half fille water and freeze it. Then f water and freeze the entir
88. As soon as they are ripe summer.
89. When it does not have a purpose, either as a passag one point to another, or to two features.
90. M. Jules Pernet Ducher of France.
91. *Pernetiana.*
92. *Rosa damascena,* Damask *centifolia,* Provence or C *Rosa gallica,* French; *Rosa sis,* Chinese; *odorata,* Chin
93. *Iris pseudacorus; Acorus ja* Sweet Flag; Sagittaria, Arr Aponogeton, Water Hawtho
94. In the late fall to insure water at their roots bef ground freezes.
95. The shady garden, for make the shade they rob th of moisture.
96. By some system of water roots, either sunken tile or ground piping.
97. Protection should be giv the ground has frozen to k cold in and not to keep it
98. Oak leaves, and marsh or as neither mats easily.
99. The natural laws of the s
100. *Lilium croceum; L. Hanson gale; L. trigrinum; L. spec*

Aids for Answers:

Any dictionary.
"Hortus," by Bailey.
"1001 Garden Questions Answ Hottes.
"Plant Propagation," by Hottes.
A comprehensive nursery catal
The back files of HOUSE BEAUTI

Prints and Bottles

CONTINUED FROM PAGE 55

bottles and placed at the end of the living room toward the terrace.

THREE WALLS OF the living room are cream. The glass curtains at the windows are cream-colored ruffled marquisette, but the hangings are of cherry red mohair, edged with a loop fringe in red, cream and brown. The hangings are held by glass tie-backs, which were once the centers of ornaments on horses' bridles. There is a neutral taupe carpet on the floor, with rag scatter rugs upon it. The fourth wall of the room, into which the fireplace is built, is in pine. Beside it there is a clo board, fastened with old hinge old latch. The fireplace itself gleaming line of brass ladle, pan and the rest of the traditi side accoutrements.

ALL OF THIS, the color, Colon and materials used, would creat of very positive charm, but h have been used also as a cunn vised setting for the collection can prints. Had these prints be

nd the room, they would have iced only incidentally. But they n grouped in a gay and splen- along the wall which faces the eling.

LECTION OF bottles is in the n or, perhaps, cards are played om for the bottles. These stand shelves set along the intersec- he panes in the three enormous dows. The shelves are curved ed to echo the lines of the bot- room itself is paneled in pine. colors come from the bottles es, and these, particularly e sun is shining through, are amazing. Some of the pieces are English, most of them are American. Several of the finest of these were found in the West Indies. Sandwich glass, probably taken there on clipper ships engaged in the rum trade.

THIS CARD ROOM is, of course, the most dramatic in the house. Usually a dramatic room is an irrelevance and often an impertinence to the rest of the house. This room, instead, is simply a highlight in an admirably conceived and balanced composition. To the making of which credit belongs to Mrs. Melhado, her own decorator, Mr. Curtis M. Lovelace, her architect, and the collections.

Good Buys of the Month

AS SHOWN ON PAGES 58 AND 59

1: *Seth Thomas clocks:* Wana- ew York; Jordan, Marsh, Bos- ph Horne, Pittsburgh; Marshall icago; J. L. Hudson, Detroit; os., Cleveland; Stix, Baer and . Louis; Hale Bros., San Fran- llock's, Los Angeles.

2: *Chase Brass vegetable dish:* os., New York; Filene, Boston; , Pittsburgh; Chas. A. Stevens, Ernest Kern, Detroit; Har- veland; Famous and Barr, St. he Emporium, San Francisco; , Los Angeles.

3: *Eastman Kodak:* At East- es and dealers throughout the

4: *Pitt Petri vases:* Pitt Petri, k; R. H. Stearns, Boston; J. L. Detroit; Kinney and Levan, l; S. & G. Gump, San Francisco.

5: *Kensington desk pieces:* l Taylor, New York; Shreve, nd Low, Boston; Joseph Horne, h; Marshall Field, Chicago; dson, Detroit; Higbee, Cleve- ruggs-Vandervoort-Barney, St. and G. Gump, San Francisco; Bros., Los Angeles.

6: *Janis-Tarter, Greeman and igarette boxes:* Lord and Tay- York; Jordan, Marsh, Boston; , Pittsburgh; Marshall Field, J. L. Hudson, Detroit; Higbee, l; Scruggs-Vandervoort-Barney, ; V. C. Morris, San Francisco; , Los Angeles.

7: *Weil Freeman Bubblelinks:* w York; Jordan, Marsh, Bos- ufman, Pittsburgh; Marshall icago; Bleazby, Detroit; Hig- veland; Scruggs-Vandervoort- St. Louis; The Emporium, St. W. Robinson, Los Angeles.

8: *Bradley and Hubbard lamp ay:* Wanamaker, New York; Iarsh, Boston; Kaufman, Pitts- Iandel, Chicago; J. L. Hud- oit; Halle Bros., Cleveland; andervoort-Barney, St. Louis; , San Francisco; Barker, Los

9: *Georg Jensen preserve jar s:* Georg Jensen, New York. at Shreve, Crump and Low, Marshall Field, Chicago; Detroit; Caldwell, Philadel- man-Marcus, Dallas; Herzog, Galt, Washington.

NUMBER 10: *Manning Bowman smoking accessories:* Altman, New York; Jordan, Marsh, Boston; Joseph Horne, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; Sterling Walsh, Cleveland; Stix, Baer and Fuller, St. Louis, The White House, San Francisco; Bullock's, Los Angeles.

NUMBER 11: *Weil Freeman table decorations:* Wanamaker, New York; R. H. Stearns, Boston; Gimbel Bros., Pittsburgh; Carson, Pirie, Scott, Chicago; J. L. Hudson, Detroit; Higbee, Cleveland; Famous and Barr, St. Louis; The Emporium, San Francisco; Barker Bros., Los Angeles.

NUMBER 12: *Weil Freeman pottery heads:* Wanamaker, New York; Jordan, Marsh, Boston; Kaufman, Pittsburgh; Carson, Pirie, Scott, Chicago; J. L. Hudson, Detroit; Higbee, Cleveland; Famous and Barr, St. Louis; The Emporium, San Francisco; Barker Bros., Los Angeles.

NUMBER 13: *Chase Brass cocktail ball and shaker:* Altman, New York; Jordan, Marsh, Boston; Kaufman, Pittsburgh; Marshall Field, Chicago; J. L. Hudson, Detroit; Halle Bros., Cleveland; Famous and Barr, St. Louis; The Emporium, San Francisco; Broadway Dept. Store Los Angeles; Wanamaker, Philadelphia; Rich's, Atlanta.

NUMBER 14: *Libbey glass, top left:* Stern's, New York; Strawbridge and Clothier, Philadelphia; Lansburgh, Washington, D. C. *Grape glass:* Lansburgh, Washington. *Triangle glass:* Abraham and Straus, Brooklyn; Gimbel Bros., Pittsburgh. *Arrow glass:* Stern Bros., New York; Gimbel Bros., Pittsburgh; Wanamaker, Philadelphia; Woodward and Lothrop, Washington; Hochschild Kohn, Baltimore. All these glasses can be found at Marshall Field, Chicago.

NUMBER 15: *Pitt Petri smoking accessories:* Pitt Petri, New York; Gift Center, Plainfield, New Jersey; Stearns, Boston; Pittsburgh Craft Shop, Pittsburgh; Fatman, Chicago; Bleazby, Detroit; Korner and Wood, Cleveland; S. and G. Gump, San Francisco; Robinson, Los Angeles.

NUMBER 16: *Weil Freeman figurines:* Wanamaker, New York; R. H. White, Boston; Kaufman, Pittsburgh; Tatman, Chicago; Bleazby, Detroit; Higbee, Cleveland; Stix, Baer and Fuller, St. Louis; V. C. Morris, San Francisco; Barker Bros., Los Angeles.

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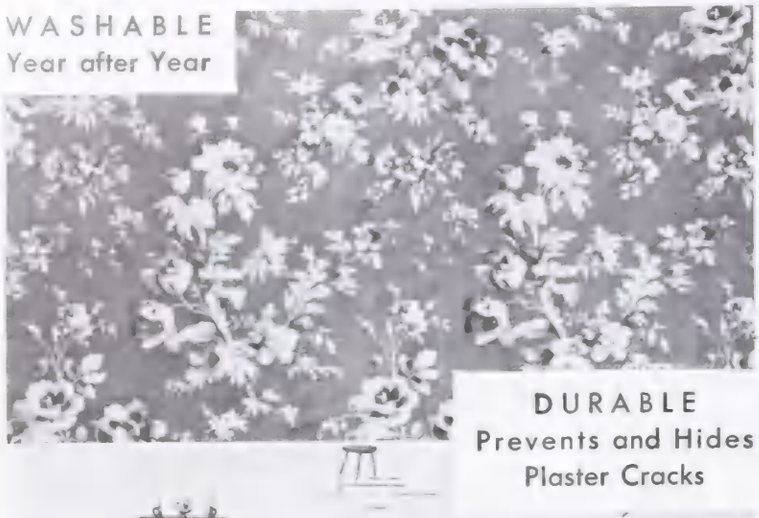
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Food for Drink

CONTINUED FROM PAGE 35

biscuits, too, are the best foundation for little chicken bouchées. Butter each half biscuit lightly, lay a piece of the white meat of chicken on it, and cover with canned jellied consommé. Add a garnish of mayonnaise or not, as you prefer.

THE MOST SUCCESSFUL cocktail parties, to my mind, are those where you *can* get a cup of tea if you want it—and not an emergency cup of tea, either, but a carefully made brew. For Repeal has, after all, given us the right to drink tea instead of gin, if we want it, and there are those who are actually more revived by tea than by hard liquor. And don't believe anybody who tells you that there is any finer accompaniment for tea than lobster sandwiches, pound cake, or pecan tarts. The pound cake you can look up in your grandmother's cookbook, and the lobster sandwiches are simple enough—just thinly sliced fresh bread, lobster meat and mayonnaise with a dash of lime juice—but the tarts are a serious matter. Line very small muffin pans with a rich paste, and fill them with this mixture. Cream together a tablespoonful of butter with half a cupful of brown sugar and a few grains of salt. Add the well beaten yolks of two eggs, and half a cupful of Karo syrup (in the blue can), a teaspoonful of vanilla, and half a cupful of chopped pecan meats. Fold in the beaten white of one egg, and bake in a good oven. The mixture will rise up, in baking, and then fall—which is as it should be.

OF COURSE ALL this more or less substantial fare is meant for the cocktail party—by means of which God's gift to hostesses may also be made endurable to guests. A much more restrained affair is the hors d'oeuvre platter which makes its rounds with the dinner cocktails, keyed to stimulate appetite, but in no wise to lessen it. Bacon-wrapped olives, broiled and served hot, are too familiar to remind you of, but a small square of Cheddar type cheese and a pickled onion skewered on the same toothpick is not so familiar, and is just the right combination for a Martini. Fried whitebait, either fresh or canned, make cocktail fare that is alm hard to leave off munching as a or potato chips, and when properl and drained on brown paper eaten with the fingers without th lasting toothpick. There is also lent canned shad roe on the which, broiled and cut in mediu slices, moistened with a little but lemon and skewered onto a too makes a ravishing hot morsel.

ANOTHER HOT COCKTAIL trick takes some last minute attenti which is well worth the trouble i like this. Mash together a cream and a teaspoonful of anchovy Spread liberally on thinly sliced baked bread; roll into cylinder and keep in place (of course) toothpick. Toast on all sides u very hot flame, remove the to and serve at once.

A GOOD ONE, too, is this. Cut an oblong slices of bread about the a small boneless sardine. Split op sardine, and fill with a little may mixed with chutney, closing ag keep the shape of the sardine. cold.

WHEN YOU ARE not expecting company, but just a few tough f you can delight them by passin the cocktails little squares of p nickel spread with chopped and radishes held together with little sour cream, and seasone much freshly ground pepper sprinkling of salt. So much the if there is some caviar added, tone to this plebeian appetizer

IF YOU THINK the fine flavor cooking is too subtle to blunt wit tails and their accompaniment can't do better than serve sherry apéritif. Don't try any trick with sherry, but stick to the c combinations. If possible ha matching decanters, for two ty the wine—both dry, but one less so than the other. Plain are the traditional accompanim sherry, but those thin Swedish buttered and slightly toasted, a very good indeed.

Please Tell Me

CONTINUED FROM PAGE 68

poor until the fire has been going long enough to warm the bricks. Also much heat is lost through these outside walls. You do not say at what point you changed your mind. If the footing for the chimney which goes below the basement floor and which is usually laid in the very early stages of the building was already in place at the original location, that work is now wasted and a new footing must be laid at the new location. If the house has progressed further, other changes such as cutting of foundation walls may be involved. How reasonable his charge is depends upon how much extra work is required, but you should expect to pay something more even if the change in plan was made before building operations were started.

QUESTION 358: *Stucco applied brick chimney persists in comi although the joints of the bri were well raked out and should good bond. What is the trouble?*

ANSWER: A chimney with its changes in temperature offers ties not ordinarily met with when is applied over a brick wall. Rem existing stucco, cover the chimne with wire lath and then re-stuc I think you will have greater su

QUESTION 359: *After a year in we have returned to the States a to build ourselves a fire and proof, wind-resisting house desig the Andalusian Moorish style. I*

that architects here handicap so often by shapeless, style-rnistic designs which cannot lucated Americans. Are not ed units available for a more style of architecture?

The word "reasonable," I am pen to several interpretations. ie only to copy the designs ages and other countries and them to modern life in the tes today is bound to result satisfactory solution to our problems. The architect's a new style more in keeping modern way of living is a rse to follow if architecture e living, vital thing it should w style that is evolving is one s itself to the modern idea of the use of building units, prefabricated at the factory and simply set in place at the job. These units must be as large as possible and yet small enough to give flexibility to design, and they must be light to handle. They do not, consequently, lend themselves to a style of architecture of which massiveness and deep reveals are characteristic. If you wish to retain these features, build your house not of prefabricated wall sections but of some of the newer masonry wall units. Prefabrication as applied to house construction is still in its infancy. Most of the units are in the experimental stage. The results being obtained both with the new methods of construction and the new designs are, however, expressive of the point of view of a large number of educated Americans.

litting Up the Building Dollar

CONTINUED FROM PAGE 64

OF such tables is to provide by which to check your own sts. Fifty cents of the dollar he shell should permit good struction. And it is, of course, rtant to have quality con-an to have this item skimped equipment or finish that are e with the total cost. A sense on is just as important in a n any other matter. It is no nable, for instance, to expect 6-room house in the $6.000 lass of, say, brick masonry, construction and equipped r and summer air-condition-it is to expect to buy an anel model for $25. There n materials and certain construction that belong in racket. To select the reason-neans that the house will be its class; normal in appear-n performance.

NICHOLS CO., which has de-e well-known Country Club Kansas City, has had suffi-rience in building houses to speak with authority. This is pretation of the $6.000 to se in their vicinity. It will be construction with walls of ng or shingles—or of stucco; e a roof of wood shingle or will be thoroughly insulated f and walls; inside walls may d, and in the service portions will be painted; floors will be h linoleum in kitchen and tile in the baths; finish will k design; windows may be , weatherstripped, or wood sement; the heating system rm air with gas or oil used pending on prevailing rates; ixtures will be enamel iron.

fact an excellent picture of $6.000 to $7.000 house for t of the country. Of course ions will work variations on but in the main these are ifications for a house in this If you are buying a house re luxurious items included make sure that special con-favorable buys, local mar-ave made them possible and ous economies in unseen but If you are building and ex-more for this price you doomed to disappointment.

ON THE OTHER hand there are two factors that must be kept in mind in checking your own costs against the figures given here. In the first place, costs vary tremendously in different parts of the country. The second factor is the constant effort on the part of manufacturers to meet the lower class market. The General Electric Company hopes by stimulating building, as their recent nation-wide competition was designed to do, to increase the demand for electrical equipment so that prices will be automatically brought down within the reach of the smaller householder. Air conditioning, for instance, is being constantly lowered in price. A new small central unit adapted to the six and seven-room house which includes an oil burner and equipment for forcing and humidifying and cleaning the air costs installed, including ducts, between $800 and $900. When air conditioning is included in a house it must be figured as nearer 10 per cent of the total cost of the house than the more usual 6 to 7 per cent. Air-conditioning equipment of this price therefore cannot reasonably be included in a house costing less than $8.500 to $9.000. Similarly there are less expensive models of various kinds of kitchen equipment that are bringing the utmost of convenience to the smaller householder. In other words the trend is toward more and more luxurious equipment even for the $6.000 to $8.000 house.

A STUDY OF the plans of the three houses whose costs are illustrated gives a further key to the comparison. The Massachusetts house contains 19.500 cubic feet and figures to $.305 a cubic foot. The second one (Cleveland) contains 23.800 cubic feet and figures to $.335 a cubic foot. The third one contains 29.800 cubic feet and figures to $.348 a cubic foot. All of these figures are exclusive of the architect's fee.

COSTS ARE DIFFICULT to deal with, especially in addressing readers located all over the United States. It is as true that building costs vary between California and Connecticut as it is that they will vary in different parts of the same state. The value of the figures given here is that they apply to houses just built and to houses in three price ranges. Whether the percentages will be exactly the same in your own case or not, the tables will still serve as a good means of checking up as you go along.

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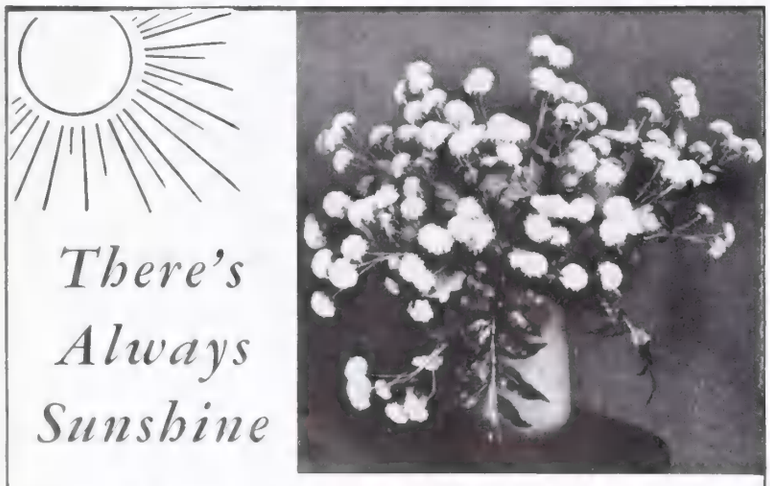
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ANGELUS COMMERC

Near Portland, Oregon, Mr. and Mrs. Roy A. H. Thompso have built themselves an all-wood house. Here is one si showing the first floor siding of yellow fir board and batt construction with long, hand-split cedar shakes above. Ever thing is stained driftwood gray with soft-blue-green tri



In the orchard Mr. Thompson built a little hide-away whi is called "the Brain Cell." There is a fireplace here whe one can sit and meditate or enjoy a convivial evening wi friends. Roses clamber over it and there is a garden setti with tall evergreens for background, as the picture sho



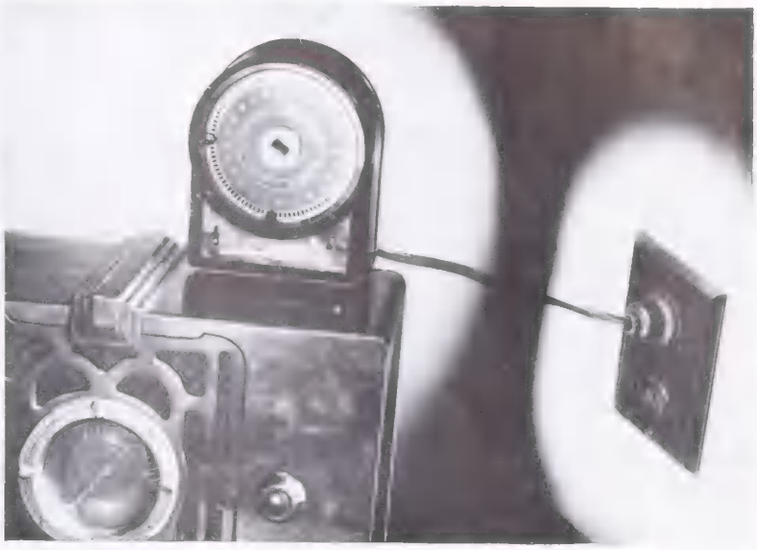
The daughter's bedroom has a built-in desk and bookshelv Here you see to advantage the effect of the paneling whi is used through the house. The wood is straight-grained f flat varnished. The floors are hemlock. The ceiling is rough-sawn wood faintly stained with beams exposed to vi

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vice is equipped with two pointers which may be set by hand to any desired time. Thus, if the pointers are set for one o'clock in the afternoon and the radio receiver left tuned to some broadcasting station, you would be apprised of the hour by the speaker.

THE SAME DEVICE which may function as an indoor or outdoor radio alarm clock is more properly used for automatically turning on the set at the correct time for a desired program and turning it off upon the completion of the program. The set is tuned to the proper station and the hands on the timing device set, one to the time the program goes on the air and the other to the time the program goes off. The device will do the rest of the work.

A MORE AMBITIOUS mechanism, built into one make of radio receiver, offers one the convenience of setting an entire program schedule for the day. The radio turns on at the proper time, is automatically tuned to the selected broadcasting station, and turns off when the program is completed. This process is repeated for each program scheduled on the time mechanism.

A COMBINATION RADIO-PHONOGRAPH instrument cannot be used as a part of a centralized radio system with extension loud speakers, unless the receiver is placed where it is convenient to change records. The larger instruments, with automatic record changers and continuous-playing mechanisms, may be put away in the cellar or in a closet, but even these machines are not capable of automatically selecting and playing any one of a complete library of records. If the radio is to be remotely controlled, a more convenient arrangement may be contrived by using a portable electric turntable and pick-up. These come in cases no larger than an overnight bag, and can be tucked away in the drawer of a desk when not in use. A wall receptacle is provided with connections to the master set. The portable phonograph unit is plugged into the receptacle when in use, and will reproduce the recorded music directly through the radio and the extension speakers.

THE INSTALLATION OF a centralized radio system calls for the services of a radio expert. Let a representative of the manufacturer supplying the equipment do the actual planning. Probably he can also give valuable advice on the sort of furnishings which will insure good tone. For example, if a music room is planned, permit your favor in decoration to lean toward the requirements of the radio instrument. Rooms of severe line, with little in the way of draperies and rugs, will cause echo effects. Break up large areas of hard, sound-reflecting surfaces if possible. A few window draperies, a fabric on the wall, or chairs with material surfaces will usually suffice. Conversely, an over-decorated room containing a great deal of sound-absorbing material will rob musical renditions of their natural brilliance. In any event, a bit of experimenting with the placement of the radio receiver or speaker is advisable. The ideal plan is to have an engineer make an acoustical survey of the proposed music room and, from the findings, make proposals to the decorator.

REGARDING THE PLACE of the instrument itself in a room, there is this to say: the stock radio instrument is called upon to serve a dual function; it must reproduce sound with unusual clarity and it must merge with the atmosphere of the room in which it is placed. It has not been in existence for a sufficient length of time to have had its functional design honored, as has the piano.

MANY ROOMS CANNOT carry off the average stock radio of the table or console type without revealing the lack of conformity to period or style. If the radio cabinet violates your sensibilities, a good cabinet maker can create one more to your taste. It is merely necessary that the new cabinet conform to the mechanical requirements of the radio. The front panel should preferably have the same area and thickness; the loud speaker grille cloth should match in texture the cloth used in the original cabinet; the rear of the cabinet should be left open or, if closed, should have the same type of interior lining as the original. The true wood craftsman should not find it difficult to adhere to these simple requisites. If the finish of the wood is the only rub, the cabinet maker can refinish the original radio cabinet to match your room furnishings.

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WORLD CRUISE



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What clothes to take along what to buy en route.

Cultivate the chef . . . exotic foods from foreign ports.

TO MOST of us a trip around the world sounds like the adventure of a lifetime. But thousands of people consider such a trek as casually as they do a trans-Atlantic crossing. It is an eye-opener to see statistics of steamship lines and travel agencies showing how many people repeat their round the world bookings. Three, four, five times is nothing, often in successive years. Some travelers don't seem able to stop going round the world!

If you are one of the whirling dervish type of tourist these pages are not for you. You always radio ahead to the Galle Face Hotel in Colombo for that same room with the huge balcony overlooking the Indian Ocean. In Java you prefer to spend more time up in Bandoeing rather than in Batavia. And in Rio you'll take a flat at one of those ultra-modern apartments which have sprung up on the beach near the new casino, instead of staying at a hotel. In other words, you know the ropes. You like to tell others what to do all around this earth—not have them tell you.

But if you're a novice, before starting off on your world trek, you must, first of all, decide which of two ways of traveling you'll choose. Will you go on a cruise, or on your own? Each has its advantages. Each is vastly different. But after you've decided, don't cry about it once you're off. Should you be on a cruise, as you leave Bali, don't wail, "What a fool I was to take a cruise which only allows you two days in the loveliest spot on earth." And if you are traveling alone, when you're fed up with packing your bags for the twentieth time, and of settling down in the fourth boat you've taken, don't complain, "How I wish I had dug in on one ship for all the way around." Before you [illegible] try to weigh the advantages and disadvantages. Then decide whether to be a "cruiser" or an "on-your-owner."

If there is a good chance of two trips around the world in your life, the ideal thing is to take your first one on a cruise ship. This permits a taste of places new to you and allows you to decide which ones you like most. Then on the next trip round, you can tarry as long as you please at those spots which intrigued you on the cruise which had high-spotted the world for you.

Voyagers returning from round the world cruises say that the two questions which are asked them most are, "How was the food?" and "Didn't you get sick of the people?" As to the former, we believe the secret of not getting tired of the cuisine lies with the passenger. If you order intelligently, the crowded, formidable menu of the average ship need not bore you. You'll find the ship's chef is flattered and really pleased if you order special dishes. In fact, it's a good idea to meet him personally, and let him know you're interested in food. Although not necessary and practiced by few travelers, it's casting bread upon the waters to give him a tip at the beginning as well as the end of the trip. Learn those things the chef likes best to produce. After you have discovered a dozen or so, you can repeat these dishes so that the rotation doesn't come around too often and they remain a refreshing change.

Remember that cruise ships take on new and exciting fruits, vegetables and fish as they sail around the world. From islands such as Jamaica, Hawaii and South Sea spots your chief steward orders exotic fruits: mangost alligator pears (in varieties yo never seen before) and passion f New Zealand supplies you with best mutton in the world, as we butter, milk and cheese, which a great worry to the ladies who are ing. Special curry powders com in Madras, and in South Africa y be treated to grapes fit for Luc to say nothing of ice cream w somehow or other, has a distin quality down there). Hawaii will tribute, besides pineapples, nuts are wonderful for cocktails an you're lucky, cocoanut cake suc you've never ravaged before. Wit clever chefs and cold storage faci which our ships of today have, th no need for anyone getting too of the cuisine. Not nearly as much son as if you stayed at one hote

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same length of time. On land there's not the variety which ports of the whole world provide a ship.

As to getting tired of the passengers—again that's largely up to you. If you don't want to become involved with too many people and parties, just tell the hostess at the start. Use the first few weeks to rest. Relax and take in the situation. When you've sized up the people who you think would be congenial, there couldn't be an easier place to become acquainted. It's a fallacy to think you *have* to be social on a cruise. Several times we have had the experience of being introduced to people who turned out to be fellow passengers on past cruises. On one instance, a North Cape Cruise—on another, a five months world cruise!

Some clothes hints for world travelers: plan to spend more on laundry, less on clothes. In other words, rather than take a large wardrobe, select a washable kind. This applies to both men and women. Nearly all ships plying in tropical waters have learned the necessity of adequate laundry facilities. If you're a woman, you'll look and feel better in cotton that's crisp than in grand silk that's gone limp. As to men—you'll live in linen shorts by day, and at night a white jacket tops your dinner outfit.

Take low-heeled shoes with thick soles. Even in the tropics, they'll save your life many a time when sightseeing. Your raincoat should be the gossamer type. Preferably take "a spare," because heat and salt air are apt to play havoc with rubber.

Many articles for the tropics can be bought better and cheaper at one of your first ports. At places where the local shops which cater continually to torrid wants have more attractive stocks than have shops in northern climes, whose tropical equipment must of necessity be limited. Such things as sun helmets, English polo shirts and pull-overs, pongee garments, and sarongs (for use when sun-bathing, to throw on the deck, or throw on yourself. Some men sleep in them, leaving the body bare.) Remember that although the tropics may be slow in some things, Chinese and Indian tailors who await you at every port can run up evening dresses, sport dresses, negligees—and for men, pajamas, shirts, dressing gowns and shorts—in the twinkling of an eye. Literally, over night or between lunch and tea time.

Though it may be a good idea to buy some of your wardrobe en route, equip yourself with beach sandals in America (and you'll use them a lot on shipboard, as well as for the various places where you go swimming ashore). True, you can pick up sandals of leather or straw in the Orient, but they're the type for use in your own bedroom. Not for actual walking.

In stocking your chest with medicines and toilet articles, don't forget you'll need plenty of deodorants (and that applies to gents as well). You'll often give thanks for foot powder to ease that soreness which sightseeing seems to produce more than any other kind of walking. You'll need more eau de Cologne than you've ever used before (but unless you've some pet brand which is difficult to get, the old standbys are on sale at any port. In fact, at some places such as Colombo and Singapore, which are "free ports," French, German and English toilet waters are sold more cheaply than they are on their native heaths). Don't overlook an eye-wash. Even with dark glasses, the constant glare of sun and water strains your eyes.

You'll never have a better opportunity to catch up on your reading (albeit it's a safe bet you won't accomplish nearly as much as you've planned). Nevertheless, you must be prepared with a well-thought-out library. For it use a canvas duffel bag. As you are constantly flitting from ship to hotel, from train to plane—you merely toss in your books, knot the cord, and your own little "Travelling Carnegie" is all set to go places. If you're on a cruise ship, when you settle down in what is to be your floating home, have the ship's carpenter put up some book shelves. Then you can reach for any book at a moment's notice (and you'll find you'll want to cater to quick-changing reading moods). The shelves will also make your cabin look more liveable. Incidentally, if you take no other book, at least have with you that wonderful Traveler's Library compiled by probably the most knowing traveler in the world, Somerset Maugham.

The route to be taken by a cruise will have much weight in helping you make your choice. If you've never been to Madeira, Spain, the Riviera, North Africa or Egypt, then a ship sailing the Suez Canal route will appeal to you. But if you've "done" the Mediterranean before, an itinerary including South Africa and South America would be more attractive.

Look carefully into the question of the ship itself. Remember it will be "home" for over a third of a year. Try to talk to people who have been on the ship before. If you do, you'll probably find that they'll vouch for their favorite ship with as much fervor as if they were defending their Alma Mater. People who have gone around on the *Resolute* weep on each others' shoulders when they reminisce about Fritz, the bartender, and Hans, the first violinist. Boosters for the *Empress of Britain* pooh-pooh any tennis court when comparing it to "theirs" on the big sports deck. And a group who took the *Franconia* cruise last year are now called by their friends "The *Franconia* Fanatics." There's something about a world cruise ship which creates a feeling akin to collegiate. Occasionally in talking to some cruisers, you'll run across those who took a violent hate to their ship. But we believe in most cases it was the fault of the people, not of the cruise. Or else it was because they happened to take the wrong cruise—at least wrong for them. So don't make up your mind too hurriedly.

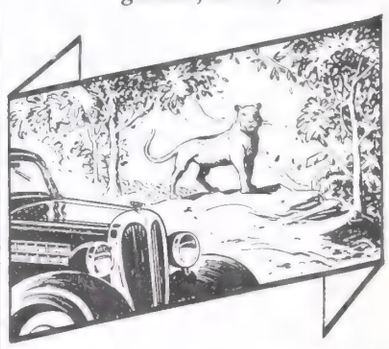
If you are so independent you can't bear to have your travels mapped out and handled for you, then put yourself in the hands of a steamship line whose boats sail round the world—such as the Dollar Line or the Canadian Pacific. They can father and mother you and tell you all the answers. But if you like the idea of hopping first an English ship, then a Japanese, next an Italian boat, followed by a little Dutch vessel—then simply set sail and go into conference with a travel bureau at each place where you need guidance. If it's

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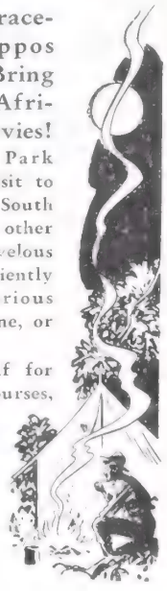
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- ☐ North Africa
- ☐ Egypt
- ☐ Australia
- ☐ India
- ☐ Orient

HB 11-35

an out-of-the-way place, with no such thing as a travel bureau, you will probably find the head porter at your hotel is a miracle of efficiency. You can go into a huddle with him about bookings, reservations, baggage and all those awful details.

THERE IS A third school of round-the-worlders which perhaps should be touched on. Those who believe in "Join a freighter and see the world." Probably the Noel Coward influence. H who has helped to make so many less souls "freighter-minded." P it's foolish even to suggest lookin this popular method of seeing planet. For one thing, it's onl those who can take their travelin a pretty primitive way. In the s place—and most important—th jority of these freighters are book for a year ahead!

—WILLIAM B. POW

A Child's Own Garden

CONTINUED FROM PAGE 56

to climb. Perhaps there is water, a stream to dam, a pond to wade in, to sail boats on or to venture across on a log. If there is no natural watercourse, it is possible to make one that will seem natural if the setting is naturalistic, or to build a rectangular pool if the lines of the garden are straight. It is more fun than anything else that a child may have, and can be so planned that even the most anxious mother need not worry at the water hazard.

BUT PERHAPS THE children will be content instead with a playhouse, not a sheltering tree, but a real cabin, where the boys can have a work bench and keep their fishing tackle, and where the girls can play dolls, make curtains for their windows, and cook on their own stove. Such a little cottage, somewhere back of mother's garden, is quite usual, but the setting for it is generally not as carefully considered as the house itself. If there are shrubs nearby they are usually too tall, and eclipse the little house. How much more interesting it would be to the children, and how much more beautiful, if the cottage stood in a little garden, planned like the house in relation to the size of the children who are to use it—a miniature garden, scaled down to child-size not only in its design layout, but also in its plants.

IN SELECTING PLANTS for a child's garden, however, one must not lose sight of the fact that hardiness is a requirement also. If the children are to have a hand in their cultivation, the plants chosen must be strong enough to withstand the contact with a normal child. And plants of rare species, or those difficult to grow, of which there are so many among dwarfs, must be preserved in a sheltered corner of the rock garden, not planted here. Instead choose for the children hardy plants which are naturally small, or dwarf specimens of a taller race which are surely hardy.

IN ORDER TO establish a small scale in the planting it is not necessary to use only small plants. The majority must be small, but an occasional full-sized specimen will give interest, just as the big leaves of *Anchusa myosotidiflora* do among the small border plants in the grown-up garden. And if the general scale of the planting is small, a full-sized tree will loom up taller and more beautiful than it is.

THE ACCOMPANYING SKETCH and planting plan show a little door-yard garden in front of a child's playhouse, based on the front yard gardens of an old New England village. The plan gives the garden in more detail than any description could, but for the benefit of those who are not plan-minded, a brief description may give the atmosphere.

THE HOUSE HAS casement window Dutch doors, so that the bottom m closed if small children are playi the floor. There is a tiny fireplace bookcases on both sides, a tab front of the fire for doll's tea pa a deep cupboard large enough bulky toys and a window seat fortable enough to invite a nap. the other windows, a work benc built in for the boys, and there corner cupboard with a small el grill and a sink for cooking pa

BEHIND THE COTTAGE an open lawn vides a place for play, with a big branched Apple tree to climb, a concrete terrace marked into sq for games of hop scotch, roly-poly jacks. One end of the house is left dowless and finished with s boards for bouncing balls, with p a basket for basketball throws.

IN FRONT, A little dooryard gard planned and planted in miniature, paths of the smallest gravel, board for the flower beds and a picket with the pickets made of laths. I corner inside the fence there is a house with a small opening to a wrens, and the door step is ma half a grindstone, to imitate the stone steps of a grown-up garden emphasize the small scale of the den, several towering Hollyhocks planted near the birdhouse, where blossoms may be picked to make h hock dolls. Only the Hollyhocks an miniature Sunflowers are large, t phasize the tiny scale of the

IN THE CENTER of the garden a S Pear has Forget-me-nots bedde neath it, with a double border of lish Daisies edging the path tha circles it, and dwarf Iris and pink landflower used as a tiny shrub to the triangular beds. A dwarf Ju gives a note of evergreen by the step with dwarf deciduous sh Dentzias and Mockorange in the c At the side of the door a Sweet Rose is trained as a vine. Its long der branches, small foliage and flowers make it look like a mini climbing Rose. By the gate a pros Cotoneaster is used for its red be and a small Scotch Broom for its g bloom. One garden bed has dwarf ender at the ends, nodding Poppi the center, and the smallest Pet and Marigolds on each side. An has Johnny-jump-ups, Maiden P creeping blue Veronica, and white Columbines and Harebells. against the fence there are M Dahlias and Zinnias, with an occas clump of small hardy Asters. I Clematis and Morning Glory clim the fence, and a small-leafed En Ivy mounts the chimney.



e living room is twenty by forty feet and from its ample win-w at the eastern end the Thompsons see from Mount Hood to unt Rainier. Note the built-ins, window seats, bookshelves h cupboards below. The flooring here is of wide hemlock nks secured with wooden pegs. Rafters are left exposed

Wood—Inside and Out

by ROY A. H. THOMPSON

many years in cities and lmans we decided that Port-d, Oregon, offered us most of gs we considered worth while A beautiful city set by broad ar the sea, amid green hills capped mountains. Our search icular homesite ended in find-cres four miles from the city d a thousand feet above it. try and an active, rather so-l city with fine libraries, the-a leading symphony orchestra minutes away. From our win-ough the trees we see from ood to Mount Rainier, two niles of mountains.

THE HOUSE ostensibly took months, but actually it is the f a lifetime of planning. Very that it should blend with the ngs and particular landscape, pliment to the forest-clad hills on's leading industry, we re-on an all-wood house. And as ancestry is New England, se we preferred the style any-nodeled it after the theme of ew England farm house.

WE LOVE friends, books, music ated sylvan pictures we first a spacious living-room with le windows. Most of the re-walls are taken to house a eration and still growing li-erving enough space, however, ple fireside around a six-foot n original feature is a closet hind long swinging panels for , phonograph, records and ture projector. The room had ge enough (twenty by forty hat a concert Knabe wouldn't uous and for several group-bles and chairs, for we don't d conversations.

NCE OF the house is planned r physical and material neces-us a large dining-room means ace and energy for the time pied. So it is small and our feasts when we entertain in the grand manner are set in the living-room, in our "manorial hall." I should have carried the New England farm house theme through to the kitchen, furnished it with modern appliances at one end and a fireplace and fireside benches with hanging coppers at the other. But I was overruled by my ex-business executive wife and it turned out to be only one of those compact, highly efficient assemblies you see pictured in the electric and plumbing manufacturers' advertisements. Like New England the "barn" is attached to the house—a double garage with space for garden table, tools, etc. It opens into a back hall and steps lead from it to the basement.

UPSTAIRS, THE ONLY innovation aside from the paneled finish and an extreme of closet and storage space is the master's room, really another living-room. Out of doors is another living-room. A flag-paved terrace protected on the north by the living-room wing and on the west by the garage. And against the living-room wing is an outdoor fireplace. Oregon summer nights are often a bit chill for lawn loafing and this fireplace insures a comfortable terrace party for many months of the year; and for "weenie" and corn roasts, too. We were not to be slaves to the garden. It must give beauty and exercise, not bills and backaches. So the major portion of one acre is an apple, cherry, plum, pear and fig orchard which gives us blossoms and fruit, good both to look at and to eat. For flowers, hardy old-fashioned perennials and flowering shrubs predominate, with enough long-blooming annuals for a spread of brilliant color. Strawberries and bushing berries and a small kitchen patch complete our old-fashioned, very informal New England farm house garden. Then there is the cottage. My wife calls it the Brain Cell. It's in the orchard and is rose-covered.

I HAVE LEFT the description of the all-wood construction until last so you could see the reasons for it and how it has helped to blend our ideas. An archi-



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from the HOUSE TOPS

(In which HOUSE BEAUTIFUL does a little modest shouting for the benefit of all concerned.)

Just a year ago, in the November, 1934, issue, HOUSE BEAUTIFUL showed a Norman house as a rather fine example of how a capable architect solved a difficult problem. The owner's requirements called for a good-sized house but the lot, though deep, was but sixty feet wide. (If you've saved your back issues, turn to pages 30 and 31 of November, 1934.) After thorough discussion of the situation, we left the Norman house to its own devices, and turned our attention to the presentation, as is our custom, of many new houses for future issues. But last April, the Norman house popped up again—this time in the shape of a letter from Jerome Robert Cerny, Inc., the architect. It seems that a HOUSE BEAUTIFUL subscriber liked this house, found that the firm was within easy hailing distance and commissioned them to build a similar one for him. To quote from Mr. Cerny's letter . . .

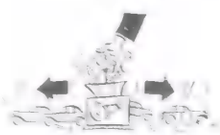
> "I am now working on a house for Duluth, Minnesota, one for Raleigh, North Carolina, and one for Gloversville, New York. This will give you an idea of the 'grape vine' which your publication has thrown out. I wish you might hear the comments of your different subscribers."

Well, so we do. In fact, the very subscriber who engaged Mr. Cerny through the featuring of his Norman house in our issue of a year ago recently wrote us . . .

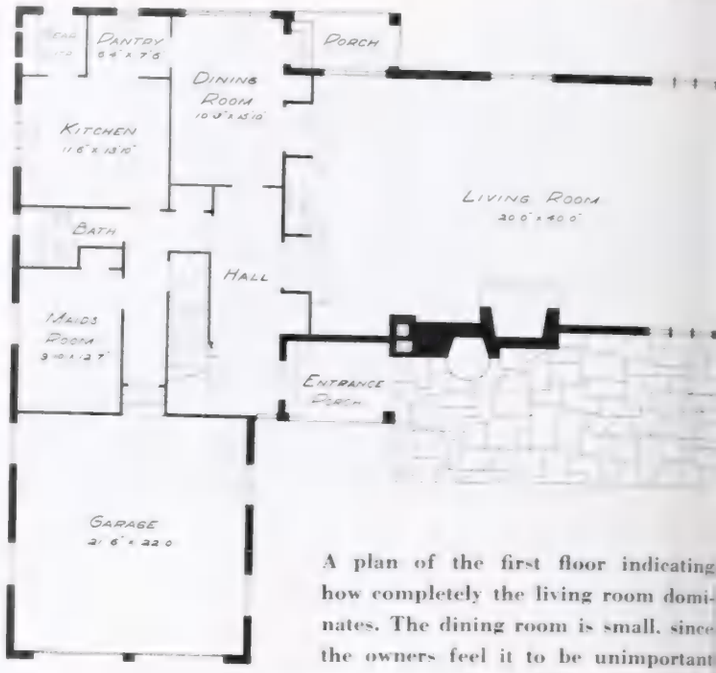
> "You may be interested in knowing that I am building a home for which your magazine, HOUSE BEAUTIFUL, is directly responsible.
>
> The issue for November, 1934, page 30, contains a French Provincial house, the artistic qualities of which attracted me. Furthermore, the cost per cubic foot was given. This is both unusual and valuable information.
>
> With the aid of a Chicago directory, the architect, Jerome Robert Cerny, was located. After visiting several homes designed by him, I am more than delighted with the one he is building for me. . . . In gratitude to HOUSE BEAUTIFUL for our association, you may count me one of your life-long subscribers."



Being so practical ourselves, we were delighted to hear from a correspondent who wanted advice and plenty of it about a decoration scheme for his "studio"—(they're the correspondent's quotes). He frankly admits to being an artist of mediocre talents at the outset, and goes on to describe his problem. The nicest thing of all was that he included in his letter a cardboard model of the room in question with all details of dimensions, beams, windows and doors clearly depicted. We like inquiries like this and have told our decoration experts to spare no expense (of time) in solving the problem. It may be a simple case of painting and furniture arrangement and then again our decorators may be seized with sudden inspiration, make all sorts of suggestions, and do it all at moderate cost. We'll know when our artistic friend writes to us again, if he does.



Once again the country seems to be swinging back into its regular conversational stride. On all sides we seem to be talking in the "millions." Out in Detroit, Mr. Ford recently announced with confidence the probable birth of his millionth car for 1935. The new models are expected to provide the needed stimulus for this impressive production quota. . . . In the Yankee Stadium, New York's impressive baseball emporium, two members of the boxing fraternity magnetized enough attendance to register a box office total of over a million dollars. That's one of the most encouraging signs we've heard in these last six years.



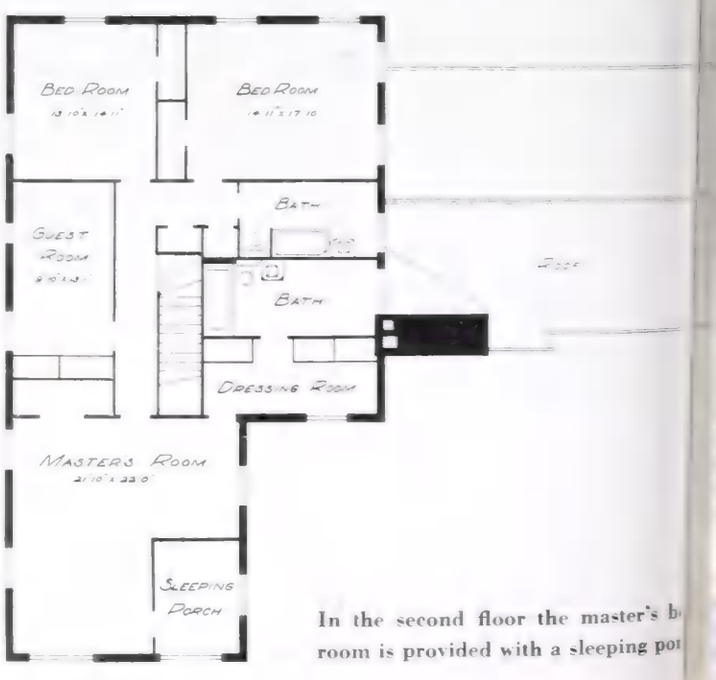
A plan of the first floor indicating how completely the living room domi-nates. The dining room is small, since the owners feel it to be unimportant

tect classifies it as mill-constructed. In every room the ceiling is of rough-sawn wood faintly stained, and the beams and rafters are exposed. The walls are wholly paneled in clear, straight-grained Noble Fir, flat varnished. The floors are Hemlock; wide Hemlock planks with wood pegs for the living-room. Tile floors only in the entrance hall, dining-room and baths. While the basement is concrete there is no other plaster used in the construction except in the chimney.

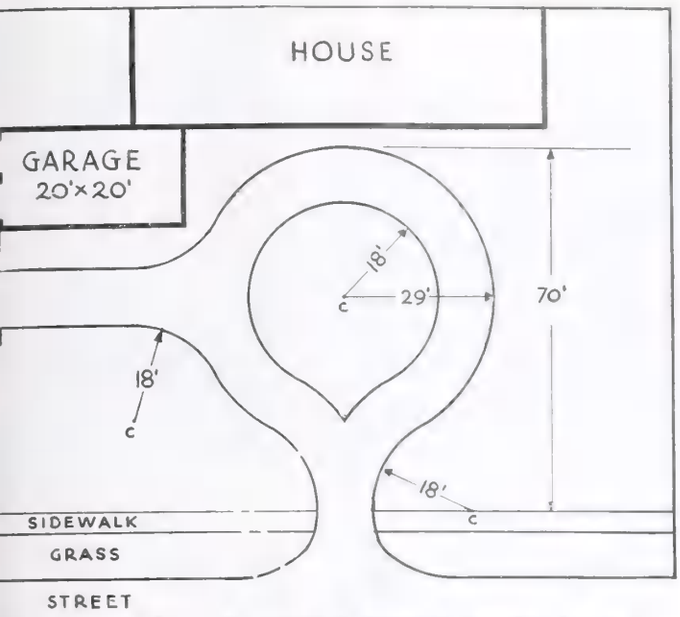
OUTSIDE, FOR THE first floor siding we have used yellow Fir board and batten with special T-shaped fitted battens for cold and moisture insulation. Above this and for the roof, thick, long, hand-split Cedar shakes were used—all stained driftwood gray with soft blue-green win-dow trim, and wood shutters a darker green. Some day much of the exterior will be covered with firethorn vine, which is green all the year in this cli-mate, and heavy with bright orange berries in the winter. Each room is in-sulated on all sides, floor and ceiling with inch thick Firtex. Its advantages for heat and cold are as marked in sum-mer as in winter, and similar insul is advisable for soundproofing wood construction.

WE CAREFULLY STUDIED many woo our wholly paneled interior and tempted by several. Our decisio Noble Fir because of the light n color and beautiful fine lustrous accentuated by a few drops of stain in the varnish. Then, ther faint design in much of it that each room interest without obtrus After two years there is no cra or swelling, and the dull varnish is intact. Tougher than most coni woods, it continues to harden wi In contrast to plaster or wall p its permanency. A damp cloth r stain and finger marks. Age soft enriches the tones.

IN THIS ALL-WOOD treatment doo dows and closet openings are l trusive. Walls are part of the furn and not stark space to be so Built-ins, book shelves, window dressing tables and cabinets blen moniously into the whole and ma lessen the necessity for much fu



In the second floor the master's b room is provided with a sleeping por



This diagram shows the smallest diameter possible for a urn-around. Also a logical means of reaching the garage

Garages—In and Out

CONTINUED FROM PAGE 30

and that is practically impera- ne smaller lot, the garage faces t. The car enters in forward backs out to the street. But out into a thoroughfare is nd often dangerous. The most al way to obviate this is to -turn which permits the car to highway in forward gear. This neme shown in the illustration ttom of Page 31.

OT is wide enough so the gar- face the side boundary the car r it directly and back into the ut to do this the inside line raight part of the drive must nough away from the door of ge to allow a curve to the en- an 18′ radius so that the car g into the garage without stop- backing. Better is the arrange- h a Y-turn shown in the illus- t the top of page 31, because it possible for the car to go the street in forward gear.

IRD POSSIBILITY for the facing arage is toward the rear of the his case, unless there is unlimi- e for the car to swing directly garage, the most economical ar- nt is the one shown in the il- on page 30. In this case the back twice in order to enter ge front on and twice to enter t similarly. Although this illus- hows a two-car garage, a one- ge would take practically the ce. In place of the paved court Y-turn could be used.

GLE STRAIGHT drive to the gar- ld not be less than 7′, and ter. On a curve it should be to 12′. A two-car drive should ide. If two concrete runs are se should be 4′ 8″ on center runs should be from 1′ 6″ to

T CARS HAVE different turning the figures in the table at the e article show. If a turnaround (see the illustration above) it planned to accommodate large cars as well as small ones. The diameter of the smallest circle practical is 56′ or 58′, depending on the width of the drive. An 11′ drive and an 18′ radius to the inner line of the drive does not permit a car to stop parallel to the house if the house is tangent to the drive. In order for this to happen the drive must be flattened out at the house by a length of at least 22′. When the circular drive enters the street the entrance should splay from the lot to the curb on a radius of at least 18′.

THE PROPER SIZE of the garage should be borne strictly in mind in considering all of the foregoing figures. Inside dimensions for a one-car garage for average use are 10′ x 20′: for a two-car garage, 20′ x 20′. Although the smallest cars can be housed in a slightly smaller space, it is short-sighted not to plan for future changes. Not only may you progress to a larger car; there are also changes from year to year in different makes. The Ford, for example, was 12′9″ long overall in 1931. The 1935 model is 15′5″.

THE SIZE OF the opening of the one-car garage should be 8′ wide and from 7′ to 8′ high. Six inches beyond the opening to the side walls will take care of the mechanism of most overhead doors but, as already stated, an inside width of 10′ is better. The space required above the opening for the overhead door varies from 8″ to 1′3″, but a total height of at least 8′6″ in the clear is desirable for good ventilation.

OTHER POINTS ABOUT the garage are well worth considering. The garage floor is almost without exception of concrete. For the very small establishment it can, of course, be dirt or gravel. If water is piped to the garage for washing the car or hosing down the floor it is best to have a drain. This is placed in the center of the one-car garage or in the center of one space in a larger one. The floor should slope to this. Without a drain slope the floor 3″ to the door.

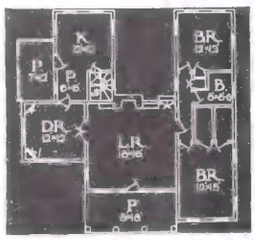
THERE ARE NEW tricks in garage lighting. A switch at the house to light the



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(If you have one)

garage before going into it or for turning off the light which has been switched on at the garage after the car is put away is one convenience. Another scheme is to install a "mark-time" switch in the garage itself. This can be set so that after the switch is turned off the light will remain burning for a desired interval—long enough to permit you to get into the house—and then go off automatically. Lighting can also be accomplished by means of a photo-electric cell or by radio. If the door is manipulated by radio an additional signal will turn on the lights as well. But this will be done only when the lights of the car are on. Lights so controlled can also be switched off at the house.

THE QUICK, EASY manipulation of garage doors has been solved in two ways: by overhead doors, hand-operated but raised without appreciable effort into a position parallel with the ceiling, or by doors, swinging or overhead, that are operated by remote electrical control either by a switch concealed in a locked box within reach of the driver of the car about to enter the garage, or by radio. With electrical control the doors can also be closed by a switch in the garage or in the house. In the case of radio control, the sending system is installed in the car with a receiving set inside the door of the garage. When signals are flashed from the car the door is opened.

YOUR ARCHITECT AND builder will know the local building laws and these will, to some extent, govern the type of construction which your garage must have. In most localities there are laws which require that the garage be fireproof, or fire-resisting in some degree. If the house is of masonry the garage will naturally be also. If the building is of wood some method of fire protection must be employed. The extent of protection depends upon whether the building is in a thickly or sparsely populated district. A bulletin issued by the United States Department of Commerce recommends as minimum requirements that the ceiling, walls and partitions between garage and house should, when of wood frame, have at least ¾" of gypsum plaster on wire lath. If another type of construction is preferred it should have been proved to have a resistance to fire of at least one hour. The bulletin recommends also that the connection with the house be confined to one door and that this be self-closing, without glass, with fire-resisting frame and hardware and with a sill raised at least one foot.

NOW, TO GET back to dimensions, here are the sizes and turning radii of various popular makes of car:

MAKE 1935	OVERALL LENGTH	WIDTH	TURNING DIAMETER
Ford	15′– 5″	5′–10″	43′– 0″
Chevrolet	15′– 6″	5′–11″	42′– 0″
Plymouth	15′– 8″	5′– 8″	41′– 6″
Dodge	15′–10″	5′– 8″	42′– 8″
Terraplane	15′–10″	5′– 8″	45′– 9″
Buick (47)	15′–11″	5′–10″	41′– 6″
Pontiac (8)	16′– 2″	5′–10″	51′– 6″
Studebaker	16′– 8″	6′– 2″	46′–10″
LaSalle (8)	16′–10″	6′– 2″	42′– 0″
Chrysler (C-6)	16′– 3″	5′– 8″	38′–10″
Pierce-Arrow	18′–10″	6′– 1″	49′– 7″
Packard (12)	19′– 0″	6′– 2″	54′– 9″
Cadillac (16)	20′– 0″	6′– 4″	49′– 8″

The Radio Does More

CONTINUED FROM PAGE 61

THE PLAN IN this instance is simply to have the expensive table or console radio instrument in the room most generally in use, using as auxiliaries one or more midget radio receivers, which may be easily carried from one room to another as they are needed. These little sets do not reproduce musical programs as well as the larger receivers, but are excellent for radio talks, news reports and subdued musical backgrounds. They are just the thing for the kitchen, the rumpus room and the guest rooms. These midget receivers may be operated simultaneously without the operation of one affecting the operation of the others on the same aerial. This is made possible through the use of a gadget called a "multicoupler," one of which is installed as a part of each radio outlet. Radio dealers carry these.

ANY GOOD RADIO may likewise be used as an electric phonograph by merely adding a record turntable (mechanical or electrical) and an electric sound box or "pick-up." The average radio receiver has terminals provided for electric phonograph connection, so it is usually unnecessary to have any portion of the receiver rewired. An inexpensive microphone, similar to the ones used in broadcasting stations, may be connected through a suitable transformer to these same phonograph terminals. This arrangement permits you to employ your radio instrument as a loud-speaking telephone or public-address system.

THE CONVENIENCES AFFORDED by these simple attachments are many and varied. For example, even the simpler type of remotely controlled radio may be contrived to function as a burglar-scare device by placing on the phonograph turntable each evening a special record made expressly for this purpose, and placing the remote control box by your bedside. Should a burglar enter the house, you would merely press a button which would place the electric phonograph in operation. The record would then reproduce a flow of sharp voices designed to scare away the intruder by indicating that he was discovered.

THE ADDITION OF a microphone to a centralized radio system having a number of extension loud speakers will form an excellent call system. By placing all speakers in operation and talking into the microphone one can readily seek some member of the household. The service of the system may be enhanced by the addition of an outdoor loud speaker—in the garden, or summer house, for instance—and possibly a speaker in the garage and another in the servants' quarters. Aside from using outdoor and out-of-house speakers as a calling system, they may also be used for reproducing radio programs and recorded music.

BY THE ADDITION of a "timing device" to the master set, the entire system may be utilized as a "radio alarm clock"—a very welcome arrangement when you are working in the garden. The timing device is similar to an ordinary electric clock with the difference that instead of having minute and hour hands, the de-



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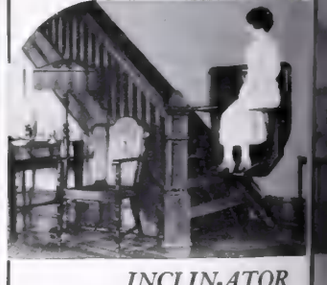
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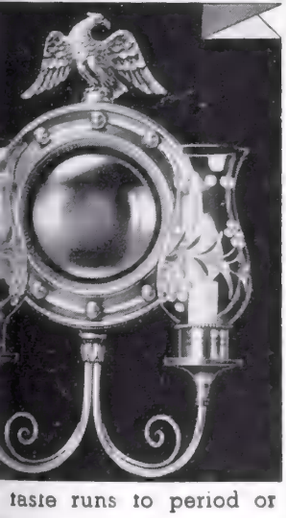
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Patio in Palm Beach



ROBERT TEBBS

HOWARD MAJOR designed a house for Mr. and Mrs. Thomas R. Cowell in the Cuban style and included this handsome patio. Metal furniture, gracefully tiled floors, vine-colored walls and metal grilles make it a cool retreat, protected from the rays of the sun. Within the arched portico meals are served when the weather is fair, or the table may be brought into the open. The small iron table with its chairs into which shells have been worked is ideal for lunching *à deux*. Plants in tubs and in great metal vessels add to the atmosphere of tropical luxuriance in this pleasant patio.





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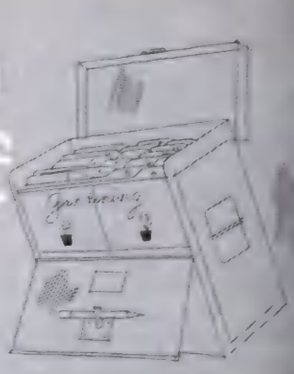
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The Garden File



NOVEMBER: A month of retrospection, and the results of garden mistakes are obvious by this time. Some are tragic, some ludicrous, some will be obliterated by time, but most of them may be corrected by taking due thought another year

Garden Bulletins

One source of reliable information is often overlooked by not taking advantage of the pamphlets obtainable from the U. S. Department of Agriculture, Washington, D. C. Most of them are sent gratis, on others there is a charge of a few cents. A postal card brings them. Timely topics for the winter's reading include:

"Chrysanthemums for the Home," Farmer's Bulletin No. 1311.
"Dahlias for the Home," No. 1370.
"Enemies of the Flower Garden," No. 1495.
"Garden Iris," No. 1406.
"Growing Annual Flowers," No. 1171.
"Insects Injurious to Shade Trees," No. 1169.
"Greenhouse Construction and Heating," No. 1318.
"Herbaceous Perennials," No. 1381.
"Planting the Roadside," No. 1481.
"Planting and Care of Street Trees," No. 1209.
"Rose Diseases and Their Control," No. 1547.
"Drug Plants Under Cultivation," No. 663.

There are many others: the complete list of titles will be sent on application. Order them by number.

Pests

A new plague has appeared this summer, due, some say, to the steel trap laws, others to the increasing boldness of that animal no one cares to molest, the skunk. Holes in the lawn have been laid to the dog, the squirrel and the chipmunk, but the neat little depressions are really made by a skunk digging for a special tidbit, the grubs or larvae of the common June bug, which are near the top of the ground feeding on the grass roots. They in themselves are injurious to the lawn, so to get rid of them is to kill two pests with one action. Dust the lawn with arsenate of lead, in the proportions of 8 pounds to 1000 square feet. Apply it with a dust gun, or shake it on evenly in some manner, letting the rain or hose wash it into the soil. The grubs are killed and the skunks vanish. There is the objection that the lead arsenate is harmful to other animals. It is, and dogs and cats should be kept away. As for the birds, few are around in the late season.

Vines

Bittersweet. There are probably more diverse opinions about this vine than any other, unless it is the wild cucumber. Some say it is easy to start, spreads rapidly, transplants without difficulty, and almost becomes a pest. Others aver it is one of the most difficult vines to establish. Probably it is a matter of soil drainage, for it does not thrive on poorly drained acid soil or in muck soil, but given proper drainage it will grow happily either in gravelly sand or heavy clay. Transplanting may be done either in late fall or early spring, but if done in the autumn cut back severely and mound up with earth as winter protection. Keep the soil cultivated over an area of several feet each way, for while in the wild it seems to stand an amazing amount of choking, in garden sites it demands breathing space. For propagation by seed, sow them in the fall, as they must have a long period for germination. To insure fruit there should be two plants. As the berried sprays are much in demand the vine is beginning to be grown commercially. The Michigan State College at Augusta, Mich., has established an experimental plantation of bittersweet, and information may be obtained from it.

Roses

The success of late rose planting probably depends more on good drainage than any one factor. To insure this add a layer of sand, cinders, stone or other rubble at the bottom of the rose bed if the soil is at all heavy. When setting the plants, pack the soil about the roots with the heels, and hill earth up around each plant as high as possible at once, leaving this mound for winter protection. It is best to bring the soil for the purpose from another part of the garden rather than rob the rose area. When the ground is frozen spread well-rotted manure between the mounded bushes for fertilizer in the spring. Transplant from one spot of the garden to another at this time and the roots will have a long time to become established before much is expected of them. Consult "The Rose Manual" by J. H. Nicolas.

Birds

The question of the moment is how to prepare an acceptable fare for the birds to keep them near at hand through the winter. Sometimes the stereotyped feeding trays seem to lack allure, and need to be supplemented by a more convenient tidbit. Try the following: take half an orange, dry the scooped-out peeling, put a wire in each side and fill the tiny receptacle with suet, peanuts and bird seed. The birds sit on the edge and find the special morsel they like the best. Put them all around in the bushes: they provide a bit of color, besides using something that otherwise would be thrown away. Take pine cones, place them in heat in the house until they expand, and then fill them with suet and bird seed, the former melted and seed or chopped peanuts added: when it cools rub into the cone. Fasten on the outdoor branch by an eight-inch piece of wire.

Sprays

A tobacco spray is the one most often needed for indoor pest control, as the aphis, sucking pests, attack the potted plants more frequently than any other type. With the optimism of the introducer, directions on the container are usually adapted to large areas and quantities, and it is difficult to reduce them to smaller needs. The following table may be useful.

3 teaspoonfuls equal 1 tablespoonful.
2 tablespoons equal 1 ounce.
16 ounces equal 1 pint.
2 pints equal 1 quart.
4 quarts equal 1 gallon.

When dilution calls for one part of spray to eight hundred parts water it means this:

One quarter teaspoonful to one quart.
One teaspoonful to one gallon.

These last two proportions will be the ones most often used.

Bulbs

One of the exasperations of bulb planting is that the consciousness is ever present that often after the first year's bloom there is seldom the same luxuriance in flowering. And yet usually the fault is the gardener's, in not preparing enough sustenance for the bulb to satisfy the plant for more than one season. An expert gives these directions. Where tulips are to be massed lay to one side the top six or eight inches of soil, replacing it with fresh earth. Fork a generous amount of well rotted manure into the lower soil in the beds, covered with an inch of top soil and an inch layer of sand. Set the bulbs on this, five or six inches apart, sift the sand around them, then cover with the rest of the earth, adding bone meal as the filling process. In this way the feeding roots have nourishment for some time, and the manure does not come in contact with the bulbs. If plantings are individual modify this method, but see that there is food not only below the bulb, but above it.

New Books

"Gardening in East Africa," by A. J. Jex Blake. Longmans Green and Co., London. $3.
"Garden Making by Example," by G. C. Taylor. Scribner's, New York. $2.50.
"Farm Soils—Their Management and Fertilization," by Worthen. Wiley and Sons, New York. $2.75.
"Household Uses for Herbs," The League of New Hampshire Arts and Crafts, 276 Main St., Concord, N. H., $.55.
"How to Grow Delphinium," By Leon F. Leonian. Doubleday, Doran Co., Garden City, N. Y., $1.
"Gardening in the Greenhouse," by Dorrance. Doubleday, Doran Co., $1.50.
"Lilies, Their Culture and Management," by Woodcock and Coutts. Scribner's, New York. $6.

Cactus and Cactuslike

CONTINUED FROM PAGE 51

RE MANY genera among the suc-
so many that no single article
more than list them all. But
some of the most interesting
ll repay stocking with their un-
rm and often with stunning
. Many of the plants (including
l the Cacti) can be grown from
the end of this article is a list
l sources from which plants or
both may be obtained.

POPULAR knowledge of all the
s are the Cacti. But arguments
as to their proper nomencla-
y are still classed as succulents
gues and in nurserymen's collec-
owers, too, cling to the old
ions of their groups. If the
s had their way, these poor
uld be shunted about like a
an in the Grand Central Sta-
id indefinite but picturesque
ke the Grizzly Bear, the Crab,
's and the Bunny Ear Cactus
dered gardener must cling for
to some of the genera which
easily recognized, and learn
their botanical names. He will
tify the columnar type of the
hich rises with geometric pre-
med with spines of many col-
fiercely protected domes of
millaria are easily recognized,
the mounting growth of the
which, because of its pear
ruits, is known as "prickly
ese, in spite of their alarming
vill accommodatingly establish
ant from a detached slab. All
ned kinds are somewhat dried
mmer closes, before they are
ndoors for a rest period. By
new vigor shows in a quick-
color.

STMAS OR Crab Cactus, known
yllum, on the other hand,
s peak of growth at mid-win-
it swings its rose-red flowers
leaf tips in a gay profusion.
watering, partial sunlight and
nd condition will bring sure
It is easy to recognize an-
nt that is conspicuous in win-
salis cassutha—which, because
all waxy fruit, is often called
etoe Cactus. Its long, narrow
ng in a drooping grace. The
wers of the Phyllocactus, too,
satin petals—scarlet, purple,
l or white. These plants are
spineless and bear flat, blade-
ves. The variety *latifrons*,
een Cactus, is a night bloomer
zling white flowers. With an
popular fancy some of the
n are collecting certain of the
Cereus and Mammillaria into
le collection of "Old Men."
present those unique individ-
bear whitish wool or fine white

NOW SOME of the types which
actus but are cactuslike. The
ae family in its members, the
the Echeveria and the Kalan-
offering a rich assortment of
ooming. Pushing into increas-
ularity is another member,
lum pinnatum, or Air Plant,
casual propagation by a fallen
established specimens, too,
stalks of handsome flowers.

The bloom of the Crassula is starlike and modest. It is enticed only by the wisest care. Warmth, moisture, generous sunlight, a potbound condition and a three months' rest in early fall are necessary. However, its best known member, the so-called "Chinese Rubber Plant," is interesting even without bloom. Scientists lately tell us its correct name is *C. portulacea* rather than *C. arborescens*. The variety *quadrifidia* holds its fine flowers erect on a wiry stem.

SQUAT AND COMPACT are the leaf rosettes of the beautiful Echeverias, and lively with veinings or suffusions of a faint rose color. Like de luxe relations of the Sempervivum "hen and chickens" of the rock garden, they are equally generous in increasing by offsets. Their striking flower stalks push up from Christmas on, according to their growing temperature. Lovely hybrids carry aloft the most handsome clusters of richly colored flowers.

KALANCHOES ARE ALMOST sure bloomers. Their red-orange or brilliantly scarlet Bouvardia-shaped blossoms come into full beauty in early February and hold for a span of two months. *K. flammea* has yielded to the more handsome *K. globulifera coccinea* of recent development. Cuttings from these will quickly establish new plants, but at a loss of next year's effect.

THE MESEMBRYANTHEMUMS OFFER enough variety of growth to satisfy the keenest collector. Some of the branching forms glisten with shining points like ice particles. Others are odd, stemless growths that snuggle close to the ground like weird buttons, or take on the color and shape of desert stones from which their blossoms amazingly spring.

EUPHORBIAS ARE KNOWN most popularly in the variety *E. splendens*, "The Crown of Thorns." The growth of its spiny stem and the spread of its rose-cherry blossoms will obligingly conform to a set design for a living room, or can be trained against the wall of a greenhouse. The Snake's Head, *E. caput medusa*, bristles with long reptilian growths, while *E. Tirucalli*, the Milk Bush, is almost bare of leaves. The variety *obesa* looks like a duplicate of a soft, seamed ball, all striped with red. Of this same family is another increasingly popular member, *Pedilanthus*, whose precise zig-zag stem bears interesting leaves that increase in color as winter progresses.

THE AGAVES OFFER their only popular member in *A. Americana*, the Century Plant, with both a plain and a yellow-margined variety. More adapted to house culture are the somewhat similarly shaped Aloes, which unfold their pointed bladelike growth from a dense base, or reach up narrow, deeply notched leaves with a more outflung grace. Some are brightly marked, as in *A. variegata* and *striata*, and some are overcast with a glaucous blue-green tone. Their flower stalks rise with handsome, exotic beauty.

FOR THE ENTHUSIASTIC gardener, other odd succulents like the Haworthias



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THE GARDENER'S BUYING GUIDE

FALL WORK IN THE GARDEN

NOVEMBER is the last call. Now all those odd jobs which you have been putting off daily must be done. Remember that until the ground actually freezes there are still many plants which will not suffer if they are put in; they will still have time to become established over the winter months. Cover the plants that need it. You know, of course, that you do not cover plants to keep the cold out, but to keep it in. Winter killing comes much more from the bright sunny days of February and the strong, drying winds than from actual harm the cold does. Marsh hay is considered one of the best winter covers. You buy it in bales and fork it over the beds. Oak leaves also make an excellent cover, but in this case it is well to place loose branches or sticks over the leaves with chicken wire to keep them from blowing over grass areas.

Roses should be heaped over with mounds of soil and climbing Roses should be placed along the ground and covered against possible winter damage. The past two winters in temperate climates have been more severe than usual and many plants have failed to come through. If you are a newcomer in your locality, a talk with a nurseryman will be found extremely valuable for practical advice upon what to cover and what to leave bare.

Dig up and store any tender bulbs which are not already out of the ground and put them away in a safe place where rats and mice cannot get at them. They prove choice morsels when they are easily available. Store your garden furniture; last, but not least, look to your garden tools. Before putting them in their places for the last time see that they are cleaned and oiled lest that necessary task await you when Spring comes north again.

BOOKS

Cactus and Succulent Journal, recognized authority. Fully illus. $1 six months' trial. CACTUS SOCIETY, 6162 N. FIGUEROA ST., LOS ANGELES.

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with their spider-web markings and the somewhat similar Apricas will lead the way to a height of real collecting. The oblong tiered growth and mottled blades of the Gasteria, also, will soon be added to these. Thinking of them as three members of the great Lily family, the collector will push forward into deeper study and fresher thrills. An increasing interest will creep into the house in winter and this will bring as well the constant joy of living blooms there.

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Putting the Garden to Bed

CONTINUED FROM PAGE 38

manure has been added, in a mound about six inches high around each bush. Shrub Roses are benefited by a mulch of manure at the base and so are fruit trees and any spring flowering shrubs. Climbing Roses, if not too woody, can be laid on the ground and after the ground freezes covered with cornstalks and burlap held in place by stones.

EVERGREENS HAVE THEIR little formulas, too. My own procedure is to try out various kinds and keep only the ones that take care of themselves. The only low-growing evergreen shrub I have that will stand the bleak winds and the burning of the late winter sun at the southwest corner of my cottage is a low-spreading Juniper. Japanese Yew flourishes at the northwest corner without trouble. Abelia even in a sheltered spot dies back completely in this latitude and so I have discarded it, reluctantly, because it is an adorable shrub. Doubtless with care I could make tender shrubs live over, but a week-end gardener cannot have everything.

A BOXWOOD BORDER, impossible for me, is a joy in my neighbor's garden and worth the trouble he takes to bundle it up for the winter. First he drives stakes along the sides of the border to which he fastens slats or boards, and over the top he tacks burlap far enough from the Boxwood so that it will not freeze when wet to the tips of the shrub. Rhododendron in a sunny, windy place needs to be shaded from the February sun by evergreen boughs stuck into the ground at close intervals around it, less unsightly than a burlap screen. A low hedge of newly planted Hemlocks or other evergreens withstands the drying winds and winter sun better for a protection of Pine or Balsam boughs laid over and up around it. Up to the time the ground freezes, watering recently transplanted evergreens is as important as anything on the autumn schedule.

WHEN I STARTED my garden, I expected to do all sorts of things to Delphiniums to bring them through the cold weather, judging by the fancywork of liming the soil, spraying frequently and so or essary in the summer. To my a ment, I find that the Delphi specialist in this vicinity, with thou of plants growing like corn in his does nothing whatever in the w winter protection, not even to p coal ashes over the crowns to kee from caking around them. The a is that they are planted in well dr soil to begin with and they have of roots naturally which resist s freezing and thawing better than like the biennial Foxglove, which a single tap root. If this one r split as the ground is heaved by around it, woe betide the Fox Moisture gets inside the root an it. It needs the covering of sal

JAPANESE IRIS, WHICH many of us of as a waterside plant, cannot st location where winter rains colle it and freeze over it. The ground a it must slope away from the plant are particularly sensitive to the condition. I am putting tar pape my regals this winter to protect from a spouting eave, after the rai rel has been emptied and put aw the season. Be sure to let Ma Lilies alone in the fall. Manure on rosettes of leaves would be unwe It is a good idea to use only lea or very old manure as a fall mul lawn, shrubbery and garden and safe by working it into the soil from the crowns of Peonies, L and the like. The mulching is doing because the roots of the assimilate food even in zero we

IF RAKING LEAVES for the compost planting the last bulbs, staking young trees against winter gales, ing the pipe to the garden hose emptying the pool leaves an idle noon when the sun is kind, it c profitably spent weeding the be the last time this season, inasmu one spear of grass left now beco solid tuft by April. After that, or heave a sigh of relief, clean a the garden tools and make an a ment for a manicure.

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Ornamental Grasses

CONTINUED FROM PAGE 45

for winter bouquets. A few cents' worth of seed will make a long row of plants in a few weeks, and the crop can be easily reaped with scissors or sickle like the grains in the field. For dried bouquets to sell I prefer the annual kinds, as a big crop can be raised quickly and another kind can be grown next year. Perennial grasses take time and culture to get established in big plantings, but they do give a greater range of flower and fruit tops.

THE TALLEST OF annual grasses for northern gardens is the Maize (Indian Corn) of gardens, in its forms Sweet, Pop, Field and others. The striped form (*Zea mays* var. *japonica*) has the leaves striped with white and often pink. It makes a good background for an annual garden if you are weary of Canna foliage. Broom Corn (a form of *Holcus sorghum*) is a tall slender "corn" with the seeds in a wiry branched panicle, later stripped of seeds and bound into brooms. This makes a good foliage background, and the "brooms" could be dried and dyed for large bouquets. Teosinte, Sorghum, Millet and other tall cornlike grasses might be considered ornamental but better as fodder plants.

OF THREE-FOOT MAXIMUM height is the purely ornamental grass Job's-Tears (*Coix lacryma-jobi*), a sort of slender Maize, its seeds like big lead-colored beads in drooping sprays. This is a good foliage plant behind the smaller annuals; excellent for cutting, and specially designed for gardens for children. The hard seeds may be used by children as beads, but they drop from their stalks when ripe.

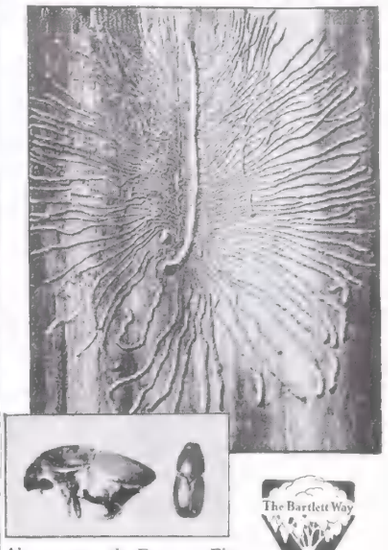
OF TWO-FOOT HEIGHT there are several good annual grasses, much alike in a general way, mostly with finely divided flower tops, giving a Babysbreath effect, either fresh or dried. Natal Grass (*Tricholæna rosea*) has the loose panicle at least six inches high and half as wide, silky, rosy wine-colored at first, soft purple when dry. Perhaps it is the best of the "fuzzy-top" grasses. Love Grass (*Eragrostis interrupta*, or *E. elegans*) bears a feathery panicle nearly a foot tall, pinkish at first, later brown when dried. It can be used for the light touch in bouquets. Rescue Grass (*Bromus unioloides*) has flattened heads like small Wheat spikes, many in an erect panicle. This may be used while green or cut and dried (and dyed). This has many uses as wheat-spray effect. Quaking Bromegrass (*B. brizæformis*) is not as tall (usually but a foot), the flat heads few in drooping one-sided panicles. It looks like a small clump of Wheat, wilted. This has many uses, fresh or dry. Other species of Bromus are worthy, mostly annuals. Animated Oats (*Avena sterilis*) resembles cultivated Oats, and may be used green or dried. When dry, the changes in moisture in the air will cause the Oats to move on their stalk.

OF BUT A foot or so stature there are many beautiful little annual grasses. The safe factor about these is that they never grow too large for their allotted space. Many are of brief life, and as soon as they have bloomed in June or July they are ready for the harvest. Squirreltail Grass (*Hordeum jubatum*) is a kind of crazy Barley, with cylindrical fuzzy spikes, turning from green to light brown. Though biennial or perennial in the books the seed as purchased gives annuals of easy culture. Rabbittail Grass or Harestail Grass (*Lagurus ovatus*) is but a tiny plant with baby Maize foliage. Its heads are small, globular, feathery, a soft woolly white. This has endless uses, fresh or dried. The only artistic difficulty is that the stems are scarcely a foot long, so it cannot be used in large-size bouquets. Cloudgrass (*Agrostis nebulosa*) is an annual relative of Redtop and the Bent Grasses. It makes little tickling panicles of minute heads, like fine hairs or a pale gray mist. This is dried easily (and dyed) but it bends and breaks in rough handling. Feather Fingergrass (*Chloris elegans* or *C. virgata*) has a cluster of a dozen erect slender feather spikes, like up-pointed fingers, pale green or purplish. These resemble Kipling's "brushes of comet's hair." It is very different from most grasses, and definitely useful for drying. Usually this is sold as *Chloris gracilis*, but there is some mixup in the botany, for this latter grass is truly a tropical perennial of a related genus, and the spikelets are arranged along in a raceme, not coming all out at one place as does true Chloris. Then there is Quaking Grass, in two kinds, Big and Little (*Briza maxima* and *B. minor* or *gracilis*), with about six triangular or heart-shaped flattened heads on each stalk, each head of a dozen papery parts, like a cluster of Hops. These are cut and colored for all kinds of art uses. The Little has smaller heads, but many more of them.

THE HARDY PERENNIAL grasses are a longer and more complex list. Many are hay or pasture grasses, or useful as lawn, soil cover or game surface, or are terrible weeds in cultivated lands, as Bermuda Grass, Johnson Grass and Quack or Quitch Grass. Others are native wild grasses of sands, field, forest or swamp, with terrible underground roots, or otherwise not suited to ornamental gardens. Usually the best grasses for the flower border are those that make permanent clumps and spread outward but slowly by their roots. Perhaps it is best to list them by heights.

GIANT REED (*Arundo donax*) rises from six to ten feet, like a prize field of Maize, but the stalks are more slender and the roots spread into great thickets. The large Maizelike panicles rarely precede frost in our northern states, and the plant is best at the side of a stream or in muddy soil. The glaucous-leaved and the variegated forms seem not as hardy, for they do not survive zero winters. While some species of Bamboo are hardy to very cold weather, except for special places their stout creeping roots unfit them as companions for Peony and Larkspur. Eulalia Grass (*Miscanthus sinensis* or *Eulalia japonica*) is perhaps the best tall clump ornamental grass. It makes great permanent clumps of narrow leaves, very leafy to a height of six feet, and above this foliage in September wave large purple panicles, a foot or more high and wide. These will dry to a pale straw color, and will make excellent winter bouquets. As the stems may be cut six

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feet or more long this is a large-scale grass. Maiden Grass (*M. sinensis gracillimus*) has very wiry narrow dark green foliage and blooms but little. Striped Eulalia is banded lengthwise with yellow and white; its panicles are normal. Zebra Grass is banded crosswise about every six inches on each leaf with a half-inch stripe of yellow. This is the oddest of variegated grasses and like the type in bloom.

THERE ARE OTHER tall grasses, but not so useful in the flower border as Eulalia. There are several species of *Elymus*, tall slender Maize-like plants from creeping great roots, with Barley-like heads. Perhaps the best is *E. glaucus*, but four feet high, the leaves a glaucous blue. Similar is Beachgrass (*Ammophila arenaria*), with leathery blue-green Maize foliage, excellent in sands as a binder, but too wandering for a flower garden. Pampasgrass (*Cortaderia argentea*, or *Gynerium argenteum*) is not hardy in New England, but wonderful for its plumes in a milder climate. Several species of Pennisetum, with long rabbittail plumes, are not hardy here, as *P. ruppelii* and others called Fountain Grass. *Gymnothrix latifolia* of seed lists is another tender Pennisetum. Ravenna Grass (*Erianthus ravennæ*) is the best of the tall plume grasses, the heads like Millet or Broom Corn, in woolly plumes some two feet long. Apparently it is not always hardy in subzero winters, but for stalks six to ten feet tall with heavy plumes it is worthy of winter protection. Broadleaf Uniola or Spike Grass (*Uniola latifolia*) makes stout clumps at least four feet high, with flat Maize-like foliage and great panicles of Hoplike clusters, drooping, like the annual Quaking Grass. This is a native grass, as also Sea Oats (*U. paniculata*), with narrow twisted leaves and erect panicles eight feet tall, of flat papery heads. These are the most ornamental of native grasses, but rare in gardens; seed is seldom offered.

AT THREE-FOOT HEIGHT the best hardy grass is Feathergrass (*Stipa pennata*), in close tufts, with wiry foliage. The slender twisted pale gray plumes give the effect of a cluster of long feathers. Other species of *Stipa* may be cultivated for their "feathers," but this is the most hardy and common species. Many species of *Panicum*, which includes the annual Millet of farm fields, are perennials, but with stout creeping roots. If you must try one, the best seems to be Switch Grass (*P. virgatum*), a native of our swamps and prairies. The leaves are flat, Maizelike, and at the height of four to six feet it bears little purplish spikelets a bit like Redtop, but in great loose panicles. Reed Canary Grass (*Phalaris arundinacea*) is common in our swamps, in great mats of downy drooping leaves, topped in late summer by small dense whitish heads. It is a terrible weed, and the variegated form in our gardens (Ribbon Grass) can be tolerated only for its stripes of white and pink. A better dwarf variegated grass, as it forms tight clumps, is the variegated form of the Tuber Oatgrass, with the polite name of *Arrhenatherum elatius tuberosum variegatum*, easily learned from the corn-size tubers on the roots. This makes a good clump of white-striped grass foliage, in condition all summer. The flower panicles are small and not noticed as ornamental.

MANY SPECIES OF Poa, Agrostis, Festuca and others, as *Lolium perenne* (perennial Rye Grass), are use kinds of agricultural purposes, ly as ornamental clumps in t garden. Purple Melic-grass *cærulea*, or *Aira cærulea*) close clumps of slender rigid leaves, with small purplish pan feet above. The variegated for ally seen, the green of the leav white. Blue Fescue (*Festuca* makes wiry tufts, like a wilted with slender spires of pale yell or more above. This is excellen ing, or as wiry tufts of blue on bank, and can be divided indef make more plants. At times i lawns and makes tough patche that the mower will not cut. the low perennial grasses spread to form mats, which is an habit for lawns, but not suit flower border.

For Foliage Effec

Perennial

Giant Reed (*Arundo donax*)
Eulalia Grass (*Miscanthus sir*
6 ft.
Maiden Grass
Striped Eulalia
Zebra Grass
Switch Grass (*Panicum virg*
6 ft.
Blue Lyme Grass (*Elymus gl*
4 ft.
Beach Grass (*Ammophila ar*
4 ft.
Broadleaf Uniola (*Uniola la*
4 ft.
Reed Canary Grass (*Phalari*
nacea)—3 ft.
Ribbon Grass
Tuber Oatgrass (*Arrhenathe*
tuberosum)—2 ft.
Variegated Tuber Oatgr
Blue Fescue (*Festuca glauca*

Annual

Striped Maize (*Zea mays ja*
ft.
Broom Corn (*Holcus sorghum*
Job's-Tears (*Coix lacryma-jo*

For Cut Flower

Perennial

Ravenna Grass (*Erianthus*
—10 ft.
Sea Oats (*Uniola paniculata*
Eulalia Grass (*Miscanthus s.*
6 ft.
Pampas Grass (*Cortaderia ar*
6 ft.
Feathergrass (*Stripa pennata*
Fountain Grass (*Pennisetum*
—2 ft.
Purple Melic-grass (*Molinia*
—2 ft.

Annual

Job's-Tears (*Coix lacryma-jo*
Natal Grass (*Tricholæna ro*
Love Grass (*Eragrostis inte*
ft.
Rescue Grass (*Bromus un*
2 ft.
Animated Oats (*Avena ster*
Quaking Brome Grass (*Bro*
formis)—1 ft.
Squirreltail Grass (*Hordeum*
—1 ft.
Rabbittail Grass (*Lagurus*
ft.
Cloudgrass (*Agrostis nebulo*
Feather Fingergrass (*Chlor*
—1 ft.
Big Quaking Grass (*Briza m*
ft.
Little Quaking Grass (*Briza*
ft.

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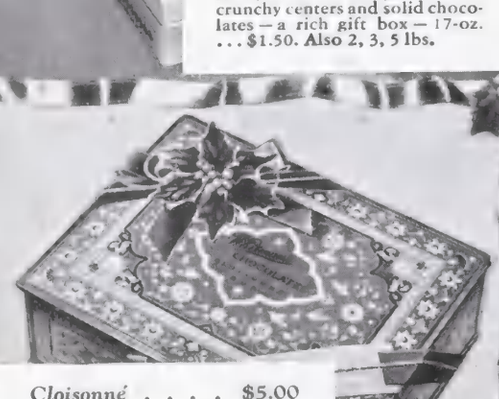




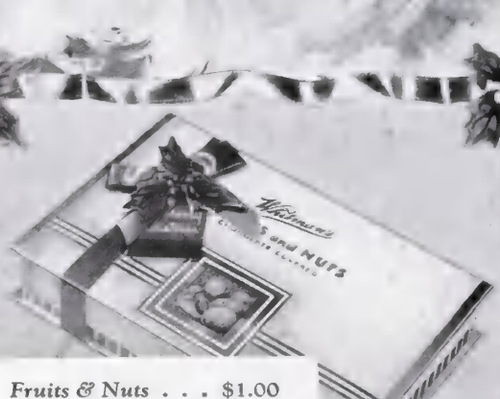


Sampler **$1.50**
A world-famous assortment of favorite fruits, nuts, marshmallows, caramels, nougat, creams, crunchy centers and solid chocolates — a rich gift box — 17-oz. . . . $1.50. Also 2, 3, 5 lbs.

Fairhill **$1.00**
Outstanding box of candy at $1.00 a lb. Delicious caramels, creams, crisp centers, marshmallows, nougat, nut centers and specialties. 1 lb. . . . $1.00. Also 25c, 50c, $2, $3, $5 sizes.



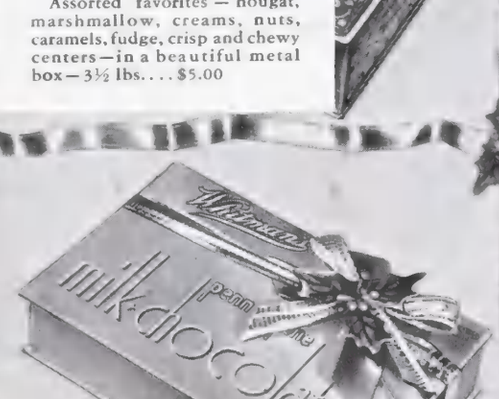
Cloisonné **$5.00**
Assorted favorites — nougat, marshmallow, creams, nuts, caramels, fudge, crisp and chewy centers — in a beautiful metal box — 3½ lbs. . . . $5.00



Fruits & Nuts . . . **$1.00**
A select company of favorite nut and fruit centers, with coating of Whitman's delicious chocolate. A handsome gift package. 1 lb. . . . $1.00 — 2 lbs. . . . $2.00



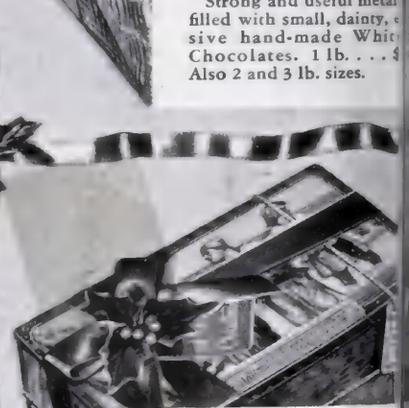
Prestige **$**
Strong and useful metal filled with small, dainty, sive hand-made Whit Chocolates. 1 lb. . . . $ Also 2 and 3 lb. sizes.



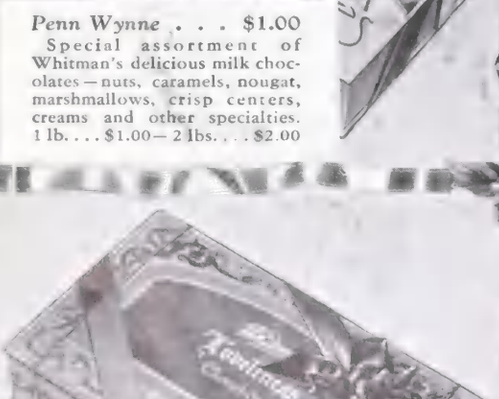
Penn Wynne . . . **$1.00**
Special assortment of Whitman's delicious milk chocolates — nuts, caramels, nougat, marshmallows, crisp centers, creams and other specialties. 1 lb. . . . $1.00 — 2 lbs. . . . $2.00



Nut & Chewy . . . **$1.00**
Whitman's newest package of nut centers, fudge, caramels, nougat, date combinations, crunchy centers — a delightful assortment. 1 lb. . . . $1.00



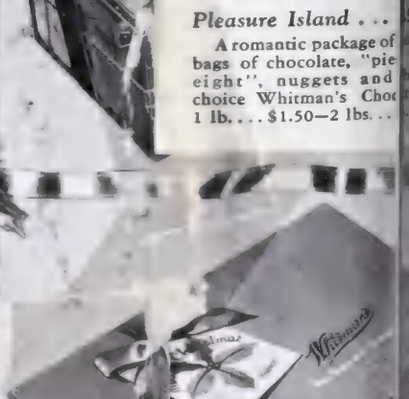
Pleasure Island . . .
A romantic package of bags of chocolate, "pie eight", nuggets and choice Whitman's Choc 1 lb. . . . $1.50 — 2 lbs. . . .



Loveliness **$1.50**
Chocolate covered nuts, liquid cherries and pineapple, fruit caramels, nut caramels, almond bars, creams and marshmallows, in a convenient metal box. 1 lb. . . . $1.50



Whitman's Stocking Fillers
Pure and delicious as such candies should be — Wonderbox, 25c; Hard Candy, 25c; Chocolate Cigarettes, 5c; Neapolitan Bricks, 5c; Wonder Pops, 5c.



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$1.00
Favorite bon bons — made and fork-dipped choice center chocola beautiful gift box. 1 lb. . . — 2 lbs. . . . $2.00

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Centuries ago the nobility of all Europe paid fabulous sums for lace cloths such as this one. Quaker has borrowed the brilliant artistry of those authentic designs—and woven them for practical use. They launder perfectly, wear surprisingly—making table elegance both practical and economical. The better stores are now featuring Quaker Cloths for your own use and as the perfect holiday gift. If this particular one is not obtainable you may order by mail. Size 72 x 90, $13.00; 72 x 108, $15.50, postpaid. Ask for No. 6720. QUAKER LACE CO., 330 Fifth Ave., N. Y.
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Ask to see Quaker Genuine Ringless Hosiery — another famous Quaker textile product. Greater beauty — wear — value.

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Among the clever new gifts we're featuring this year-you'll find the CLOTHES and HAT BRUSH SETS shown at left with Leather Backs, high grade bristles. "Ship Model," satin chrome on black metal base. "Horseshoe Model," bright chrome on chrome base. Either model, $5.00

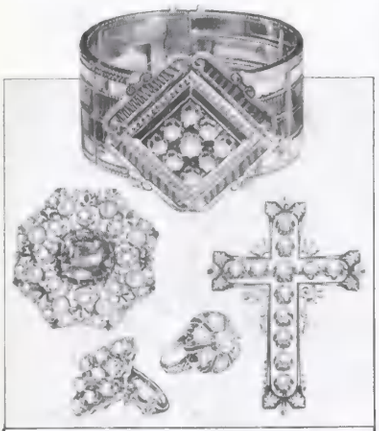


Also leather-back BRUSH KITS with talon-fastened top containing Manicure Articles. $5.85. And swanky Pigskin or Seal Passport Cases, $6.95 and $7.95.

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Wide Yellow Gold and Black Enamel Bracelet, 9 diamonds	$300.00
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Sachet to match .75
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Matching sachet of hand quilted taffeta, scented with YBRY perfumed flannel. .75
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Christmas WINDOW



PHOTOGRAPHS BY KOSER

1 Your Christmas will not be co plete if you do not give or rece at least one beautiful lamp. There a number of them shown on oth pages in this magazine. But we co not resist adding just one more beca we fell in love with it. The base is t shape of an oriental jar, very dignifi and beautiful. It is covered with an tricate and rich pattern, dark b against a soft white. The shade, wh is white, is made of a self-striped si The lamp is $15. the shade $15. Y can, of course, choose some other sha for it if you prefer. It comes fr Lord and Taylor.



2 Alfred Dunhill's very own crystal pattern, the Star, is obviously appropriate for Christmas and to use all through the year. The pieces are lovely and heavy and the design glistens in the light. It is cut into the crystal and there are a great many sorts of glasses you can get, all matching. The sham-bottom cocktail glass is $20 a dozen. The stemmed cordial, center, is $17 a dozen, which is also the price of the hot toddy glasses. Saucer champagnes are $21 the dozen, stemmed goblets $20. Rhine wines $19.50 and sherry and wine glasses $18. You can add to or replace them as needed from stock.



3 Those charming French ca board boxes which look so well period rooms are as hard to find needles in haystacks. But they are be had in all conceivable shapes a sizes at Haultain's. They have lit scenes on the lids. The double box the top is for cigarettes or powder a costs $2.75. The one at the left is big, man-sized matches and is $1 The single-size cigarette box at right is $2.50. While you're there, lo at their enameled, jeweled cigare cases in that wonderful Venetian p which is this year's very own col They are very reasonable in pr

4 Dean's have been making black fruit cake since 1839 and shipping it to every corner of the world. There's nothing quite like it. They told us how many ingredients go into it but added shyly that you wouldn't be interested in knowing. Probably true. The main thing is the way it tastes, and it tastes heavenly. It comes in a round, red metal box with Santa's sleigh slithering across the top of it and you can get it in all sorts of sizes. The littlest one is $2.50 and they go as high as $18. For large family reunions. You don't have to eat it all at once. It gets even better when you keep it, so get a generous one.



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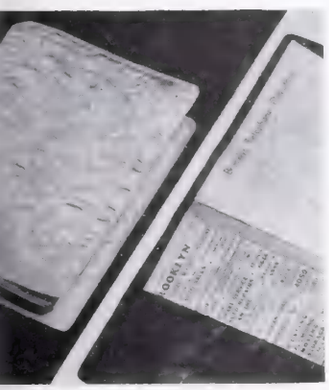
We cannot buy these things for you but we will send you addresses of shops selling them if you will write to The Window Shopping Editor, House Beautiful, 572 Madison Avenue, New York City

HOPPING

Up at Childhood, Inc., there are some adorable new children's s. On the walls of one of these wooden plaques with entrancing s on them. Three of them are n here. We wish there had been for more. They have a childlike, tive look about them which is stible. We especially like the cap- f the vessel sighting whales in the le distance, while the crew, defi- juvenile, regards him with fasci- awe. They are painted by Adri- Adams and cost $5 apiece. They washable and so decorative that ry wall paper is not necessary.



NORMAN W. CARY



Because men are notoriously dif- ficult subjects to cater to at Christ- we have listed this chromium set find. It is strictly masculine and e of the things your husband or beau has undoubtedly been yearn- r silently all year long. There are ieces in the kit, which takes care avel necessities from tooth brush r to comb and brush. And being ium it weighs next to nothing, a which the young man himself and porters he may happen to employ appreciate. Complete in a black ed Christmas box, it is $5. From -Berry.



6 Never have designs in quilting and trapunto work been as lovely as they are this year. An exhibition of this work held recently in Rockefeller Center had half the women in New York completely hypnotized. The designs are so good and the work so perfect it's taken a new lease on life, abetted by the very best decorators. In her shop which carries about anything you can think of that calls for beautiful sewing, Florence Gritman has these taffeta telephone book covers with hand trapunto quilting. They're useful and they're beautiful. In taffeta, $7.50. In velvet, $8.50.

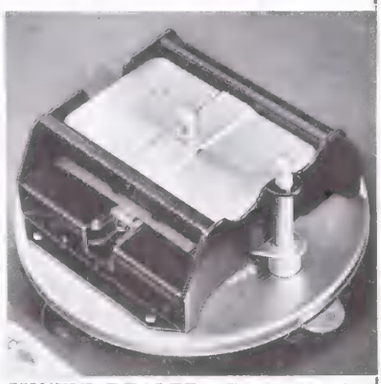


8 The roll top desk principle has been lifted for a completely new and smart line of accessories. These are made in various colors and one and all have sliding tops. The name: Glydaway. The oval cigarette box is one of the Glydaway pieces, sells for $1. There is a similar powder box with a powder and rouge compartment. This costs $1.50. The vanity in the picture shaped like a cigarette case is $2 with all the fixings. There is another arrangement of this which gives you room for cigarettes and still another cigarette case with no make-up compartments. You'll find them at Altman.

For Christmas

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Kindly enclose 10c additional for each one ordered by mail.

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13 in. size $3.00 a pair
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HEIGHT	7"
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WIDTH	10"
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WINDOW



9 The Metropolitan Museum of has issued a series of color which are ideal Christmas pre They are reproduced in color types especially for the Museum by Jaffé of Vienna and six to ten color used in each to make them faithful productions. Shown: The Palm Nassau, by that leading Ame painter, Winslow Homer. It is 12½ inches, costs $5. There are eig others, covering a wide span of p and schools in painting, each $5. additional series of 8" by 10" prints contain six pictures each, th tures, $1 each, the portfolios of si

10 Silver, so good a present the year round, is especially right for Christmas. Because it carries so much sentiment with it. We like the idea of buying one or two pieces for the first Christmas and then adding to them at all subsequent celebrations and holidays. In this way, if you start giving it to a child when it's young, you've built up a marvelous heritage by the time the child is grown and ready to housekeep for itself. This Frontenac pattern, in the best ornate tradition, is graced by finely carved lilies. You can order it and other patterns from Julius Goodman of Memphis.





11 Pewter, it seems to this d ment, is at its very best when the technique of hand-made silve plied to it, which is the secret of th special distinction of this piece. It quite simple jam or mayonnaise with its own pewter dish, cover spoon. But the workmanship se apart from the ordinary run of t It has a high, soft finish which d tarnish. The jar is of thin, clear daintily modeled. The price, $3.50 plete with its five inch tray, makes grand Christmas present, both a tive and lasting. You will find Chelten, Inc.

12 Last year James Pendleton's little angels were the toast of the town. This year he's gone in for trees. The trees are actually Christmas red or green wax candles. They grow from a base which is a brass star. The base is three inches in diameter, the candle four inches high, and each one costs $.60 complete, which we consider a wonderful buy. We can close our eyes and see a table with a forest of them around the centerpiece and at least one at every place. It would be entrancing and you would turn out all the lights and get Christmas-y as anything over your coffee.





13 We have spoken elsewhere o fine smoky Danish glass Ethel Hobbs is showing. Here it the flesh and in the shape of beer and a pretzel jar to go with them glass is hand-blown, gratifyingly in the hand, and men prefer dri their beer or ale from it, so you'd stock up at once. Note the design beer mug handles. They have littl tensions at the top like the pieces which you used to lever up the li beer steins in Rathskellers and are fortable to grasp. For auld lang and very sweet we think. Mug $1.50 each. The jar, $3.50.

HOPPING

Glass salad bowls and serving sets continue to be a furore. We've them plain by the dozen and here new design, grooved so that each e catches the light brilliantly. The l. of course, can be used a dozen s besides for salad. For flowers or nterpiece of fruit. The large plate r it would also be a grand sand- plate for your afternoon tea or buffet party. They are clear crystal so are the spoon and fork, which finely cut and polished handles. set complete should be noted as a good buy at $4.50, express charges ct. Reits Glassware Company.

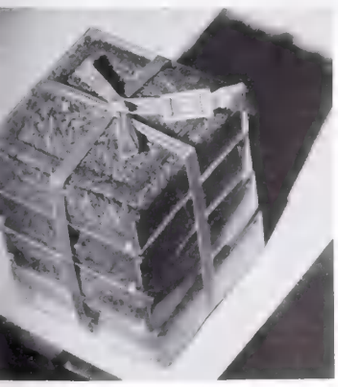




15 In Virginia the Rosemont Studios turn out their fine and honest wares month after month, and year by year people who buy them find out how well they wear and how well they look. Christmas is a good time to get very nice things. It's almost a reason in itself and the Laura B. Copenhaver needlewomen are ready. Here, for instance, is a coverlet which is plainly modeled on old American coverlets. This one is red and white. It is $10 in the 78"x100" size. Smaller size, 54"x78", $6. You can get it in other designs and colors. Laura B. Copenhaver, "Rosemont", Marion, Virginia.

The doll is a weakness of all the small girls we know in the world. ll to take to bed at night, and to h tightly all day long. The old stocking sort of doll is nicest for kind of passionate devotion which girls are given to lavishing. So the st ones are as soft as anything was ever made from the scrap bag. they have wire embedded deep in squashy selves so they can be bent all sorts of gay and curious posi- and be made to do things. These are in deliriously gay colors. The ler one is $1, the larger $1.75, and of them are at Best.

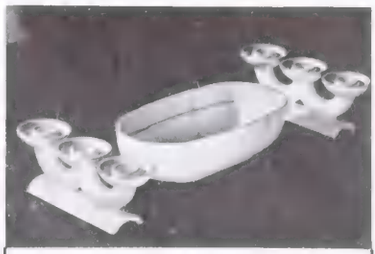




17 Mary Chess is a lady who makes not only wonderful perfumes and sweet-smelling jellies, but is also an expert and enthusiast in the matter of herbs. So often you read recipes calling for herbs in sauces and stuffings, and don't have them or the time to get them. She boxes them together as gifts and we personally would be delighted to receive them. Each one comes in a Cellophane box, so you can see the soft green leaves through. You can have the packages made up in any selection of four herbs you like. She undoubtedly has any you care to mention. The set of four tied up together is $1.60.

Being of the opinion that even dogs should have a good time on stmas day, we looked especially for nts for them and found this bowl at -Fifth Avenue. We cannot tell you ther it will improve the creature's tite and frame of mind or not, but know from experience that he will getting a present. Feel pretty im- ant about it. It is a good four- re piece of crockery which he can't k without a struggle and is also ty ravishing looking with the pup- clustered on the far side. You will Saks' dog department. Full of its. This one is $1.50.





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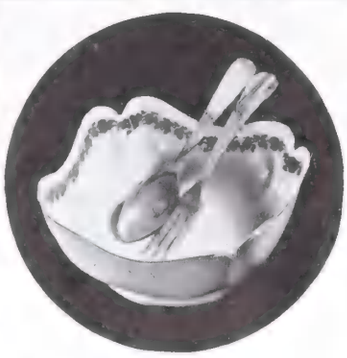
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Absolutely HEATPROOF, this nest of 4 bake dishes is made by the Tonala Indians of Mexico. Birds and flowers in gay colors on cream back grounds; no two pieces alike. Useful also as decorative trays and serving dishes. Largest size 10" x 1[illegible]

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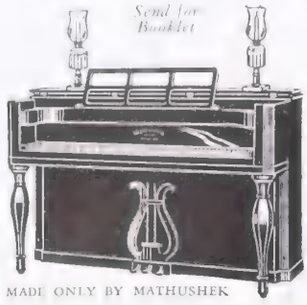
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No. 1 Sterling Silver Goblet 6½" tall. Early American style. Hand chased, good weight. **$18.00 each; $200.00 per doz.** Sample sent on approval.

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The above are only a few of the many articles we have to offer in unusual silver. Correspondence solicited. Silver sent on approval.

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We have a stock of the above and many other of the older flatware patterns. If you are interested in matching your flat silver get in touch with us.

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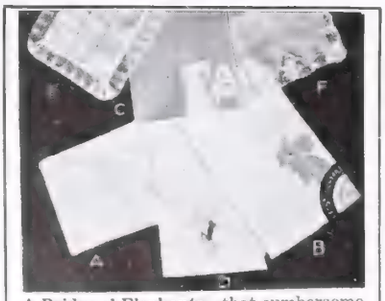
AN IDEAL CHRISTMAS SUGGESTION



No. HC1018 An authentic reproduction of an old Colonial candle lamp with the modern touch of electricity added. Made of polished brass with a frosted Amoid embossed chimney. Height over all 11", packed $4.50

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"The Home of Metal Ware"
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A Bridge o' Elephants—that cumbersome animal intriguingly hand appliqued in white or green on ivory linen.
B Cocktail Time—hand appliqued in red also black on white linen lends conviviality with your drinks.
C Cock o' The Walk—when elegantly appliqued in white or black on red linen or red applique on black linen, it's truly a complement to a cocktail.
D Monkey Shines—when appliqued in brown on green or yellow linen this is an amusing companion with your cocktail. Choose your favorite—**box of 8 $3.95**
E Beautiful hand hemstitched blocks with Val lace edge for the fastidious. **Box of 8 $6.95**
F Exquisite Milan lace motif on lovely peach, green or yellow linen. **Box of 8 $10**

Write for Christmas booklet
BOURNEFIELD
2 EAST 57th STREET, NEW YORK CITY

WINDOW



19 Right now this candelabrum wou make a splendid Christmas pr ent. The rest of the year, it would a decidedly pleasant wedding prese A pair of them is very pretty on dinner table or mantel or console. is solid brass, has five arms to hold fi candles. These are adjustable. The d sign is Chippendale. The whole pie stands ten and three-quarters inch high and it has a wing spread of elev and a half inches, making it impressi It is graceful and would be even lo lier than it is in this picture when is ablaze with candles. You will fi it at H. Wiener and it costs $4.50.

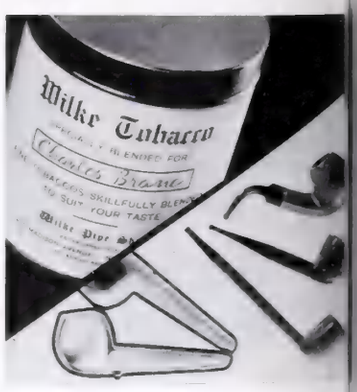
20 This department has to confess to theft. While the lady at Plumbridge's took our package away to wrap it up, we stole as many pieces of candy as we had time to cram into our greedy self. They were delicious, all of them. Which applies in a magnified form to the Plumbridge plum puddings and fruit cake. Price $1 a pound. They're made from an old English recipe, which is as it should be, of the very finest ingredients. Then they're packed in stone crocks like English cheeses or in attractive boxes and festooned with ribbons and holly. Packing things up attractively is an art at this shop.





21 Yardley's lavender is as Engl as the Crown jewels and very mu less expensive. A new package of lavender dusting powder holds two a half times as much as the regular b It has a great big swansdown puff whi nests on a Cellophane tray so that y don't start a snow storm when you op the box. The box is cream and g with baskets of lavender flowers and picture of the three lavender sellers London bridge. It is literally one the sweetest presents you could give yourself or to a friend for Christm or for any other occasion. It is $3. Yardley's.

22 The Wilke Pipe Shop specializes in original unpainted briar pipes, the kind which any man loves to get for Christmas. The three in the picture are only a few of many shapes. Prices range from $5 to $10 in regular grains. For very fine grains they run as high as $55. This shop also has pipes as low as a dollar. In addition to the briars you will find carefully selected meerschaums of the best grade (there is one in the picture). At this shop they will blend tobacco to your taste, keeping the prescription always on file so that you may send for a fresh supply wherever you are.





23 Brass trays are not news. We p lish these as reminders. If you ever had one you don't need remindi because they are at once the most u ful things imaginable around the hou and obviously decorative. They grand for serving drinks or for a thing else you can think of. Girls college adore them for their roon Just a suggestion, but one you'll tha us for. They come in solid brass copper, are hand hammered. Shown little one 5 inches across, for $. Another 8 inches wide for $.75, a one 11¼ inches, for $1.50. There a other sizes. Allen Brass Antique Sh

HOPPING

Europe has used brass and copper in its kitchens and dining rooms enturies. Because they are beauti- d endure indefinitely. We are be- g more brass and copper mad each year. We now have kitchens real charm and we bring brass opper onto our tables with pride. is a coffee set remarkable for the ness and originality of the shape pot. It has something of the un- edness of a samovar, something comfortable buxomness of a tea here is a simple fat sugar bowl to h it. And a creamer and a tray. set is $6.50. at B. Paleschuck.



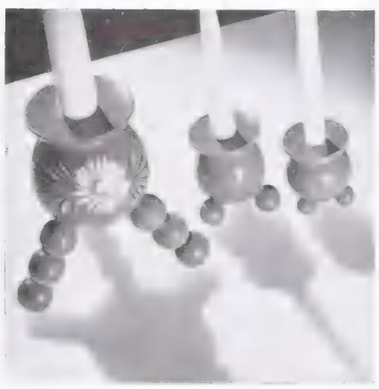


The Swedes have a way with Christmas. They let their imag- ns and their paint brushes run t the sound of sleigh bells. The are absolutely beguiling. We recently about the Swedish mas cards you can get at Sweden (five cents each and charming). return visit to this shop we found liest and sweetest candle holders seen. Bright, bright Christmas ney are, and three legged like a le stool, and pot bellied. They ade of wood, painted. The large $.50. The middle sized one, $.35. ittle ones, in pairs, a quarter.



he littlest razor you probably ever aw would be grand to have for ng because it takes up no room at ou could slip it into a crack. It all to pieces (that's its secret) and away into a little box which may ck, green, blue or yellow enamel. ver you like best. All for $1 with ans razor. The brush is also in- mal. One twist of the handle and ire bristle part of it disappears You have to have one for suède and bags and this is the most ct one you ever dreamed of. The is an added recommendation. It quarter. Hammacher Schlemmer.

25 From the Russia of the Old Régime come these exquisite carved animals which the royal children loved. The elephant at the left is jasper, costs $35. The one in the foreground, center, is of hard green Ural stone and is $20. The third in gray and brown Ural stone is $22. The Easter egg of carved amethyst with a stone chick on top of it with aquamarine eyes is $22.50; the other, clear crystal, is crowned with a cock's head carved from jade, and set with ruby eyes. This is $37.50. These are fascinating in color and the carving is extremely subtle. Enhanced by their associations. Hammer Galleries.



27 We have already spoken a little piece in praise of the soft raggedy doll which you, if you are under ten, can clutch lovingly. Here is another one, which you make yourself from Sudbury instructions. Though she is designed for the young, there is something gently sophisticated about her which will make her adored by all ages. She is dressed and made to the last eyelash entirely of Sudbury Yarns. The yarns, which are remarkable for their fine quality and their variety, lend themselves to work as delicate as this or to the rigors of heavy ski sweaters. Prices $.80 to $1.15 for a 2 oz. skein. Sylvia Herr.



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GOOD MORNING SET



White earthenware dotted with blue flowers. 13-piece Individual Breakfast Set.

Price $5.00

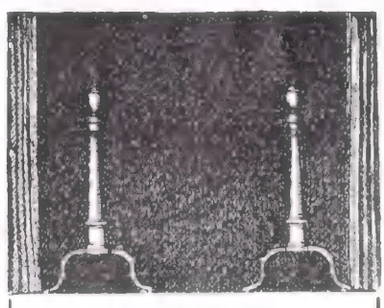
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This lovely candelabra imparts the final note to the formal or informal dinner table setting. Made of the best flawless crystal with fine cut, polished prisms. Height 10½". Priced at..... 9.00

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Two handsome Rock Crystal Decanters with lovely cut stoppers locking into a chromium-plated frame with mahogany base. Priced at..... 18.00



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PLUMMER



A CHRISTMAS GIFT SUGGESTION

These interestingly perfect Christmas gift glasses are the talk of the hour. Decorated in 6 different floral designs in full brilliant colors. Old Fashion $7.50 doz. and Cocktail $5.50. Highball $7.50 doz. Packed in gift package ready for last minute shoppers.

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PORCELAIN

Augarten Madonna and Angels

Madonna 9¼" high..... $30 ea.
Kneeling Angels 8½" high $20 ea.
Angel Heads 3" high....$3.50 ea.

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Originators of unpainted briar root pipes that need no breaking in—$1.00 to $50.00.

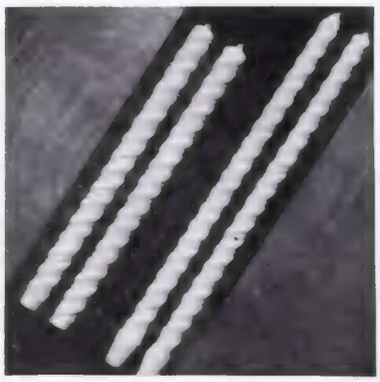
Custom made Tobaccos
$3.00 to $8.00 per pound

Pipes repaired while you wait

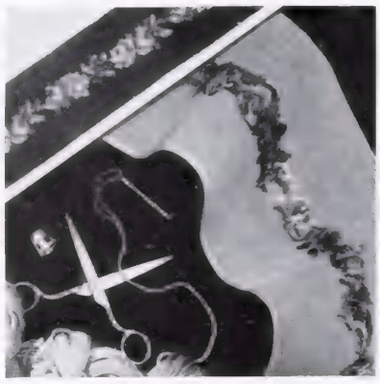
Wilke Pipe Shop

400 Madison Ave.
(between 47th & 48th Sts.)
New York
Tel. ELdorado 5—9520

WINDOW



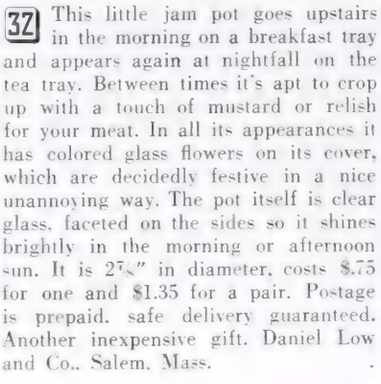
29 Antonio Ajello is a master cra man of candles. He has m candles for special occasions of gr importance for years. He designs th himself and each one is an expres of his particular genius. Some of th are enormously large and endle elaborate. But unless you're about t married or have an anniversary, yo be most interested in his table cand We selected Italian Renaissance as adapted to simple modern tables. T are hand-made, come in white, ivory cream yellow. The larger size is inches long, costs $2 a pair. The sma ones, 10 inches long, $1.25 a pair.



30 Christmas, at most shops, is just another season. But at F. A. O. Schwarz it is the pinnacle of the year. The aisles are full of children, mothers, dolls and resolutions to be a good boy (or even girl). Among the miracles on the counters is this grocery shop, complete with cereal, cocoa and other necessities of life. If you ever played in one of these . . . if you were shopkeeper, lady marketing or even bookkeeper, you know that to a certain age life can hold no greater bliss. It is white enamel with colored drawers, ten of them, real scales and real packages. 24 inches by 21 and 6½ inches thick. It is $8.75.



31 It's not too late to make a pre or two before the twenty-fifth. A Maynard gets out this needlepoint ba ing with a floral design worked into center so all you have to do is fill in background in some color which sympathetic. It goes quickly and lo very professional when finished. The inch width is $3 a yard, the 7¼ $3.50 and the 7¾, $4. Wool is a tional. Use it as belts, as picture fr ing, or banding on pillows. It's decorative on chairs or screens, for edging on bridge table covers or, course, as bell pulls. More unusual the cross bands of luggage racks.



32 This little jam pot goes upstairs in the morning on a breakfast tray and appears again at nightfall on the tea tray. Between times it's apt to crop up with a touch of mustard or relish for your meat. In all its appearances it has colored glass flowers on its cover, which are decidedly festive in a nice unannoying way. The pot itself is clear glass, faceted on the sides so it shines brightly in the morning or afternoon sun. It is 2¾" in diameter, costs $.75 for one and $1.35 for a pair. Postage is prepaid, safe delivery guaranteed. Another inexpensive gift. Daniel Low and Co., Salem, Mass.





33 We practically never stop tall about the pottery which is sen us from the West Coast. It is one of very American things which is q unequalled. Because its colors are and brilliant, its finish just right because it hasn't been spoiled fussy designs or extraneous gadgets case in point is the range set. The n is prosaic, the color pure poetry. saw it in a wonderful orange but can name your own and probably it without trouble. Three pieces snugly together, one salt, one pep one sugar or what you will. The t are $2.25. Pacific Clay Products.

HOPPING

This Window Vine from Daniel's Den in Boston would make your ows cheerful whether the sun s or not. Chase away those after tmas blues. It measures 22 inches top to bottom and hangs from the le sash of any window from a screw eye. Won't interfere with ck curtains. The five glass bubbles ve clear pastel colors hold min- ivy, any small trailing vine, or stemmed flowers. The vine itself dmium plated, satin silver finish. aid $3.75. Add $1.25 for a dozen miniature ivy shoots, enough for Window Vine.





35 Those clever decorators, Rebecca Dunphy and Grace Hutchins, have set up shop and have some very attractive things for your Christmas list. Their taste is, as always, impeccable, so you can depend on it that anything you buy from them will have distinction. This breakfast set speaks for itself. It is English semi-porcelain, a copy of an antique design. The plaid comes in yellow, blue, green or rose on a white ground. Plaids are increasingly popular in all decoration. You will see them to the right of you and to the left of you in the next few months. Complete service for two is $17.50.

In a recent article in HOUSE BEAUTIFUL called "Hideaways," a was sketched which was a pantry e reverse side. McGibbon has screen, with, as you see, racks for and glassware, bars for linen, counter surfaces and some deep artments at the bottom for large . This is a magnificent space for a one room apartment, or for mall living quarters, as a matter ct. What's more, it is not ex- ve. You can get it unpainted for . In white enamel it is $29.50. ou can order it in special colors additional cost.





37 Here is a cocktail shaker which does as many tricks as a circus horse. One part of it is an ice crusher. You do your crushing right in the shaker. Minimum of fuss. Another is a juice extractor. This is built to fit lemons, limes or oranges. It fits right onto the top of the third wonder of this shaker: the strainer. This has an agitator (no reference to the labor situation) which keeps the holes from clogging. Fourth, there is the shaker with a cap that snaps snugly onto the chromium top. Then there is a pouring lip so there is no drip. Four-Star Drink Maker $5. A. G. Spalding & Bros.

Alice Marks is a genius at making up gift packages. You can have em pretty much what you like, but otal effect is always of an Alice and this is swell. Her latest wave is to pack a lot of fine nts in one of those wooden bucket oolers which keep things chilled ours on end. The variations on package idea are endless. In the hown there are cocktail crackers, biscuits and nuts. This is $13.50. champagne is extra. Or it can erry or port or lyrical yellow gin. the appetizers according to the

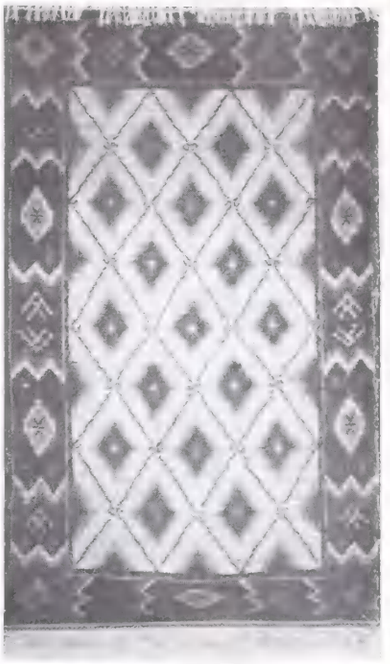


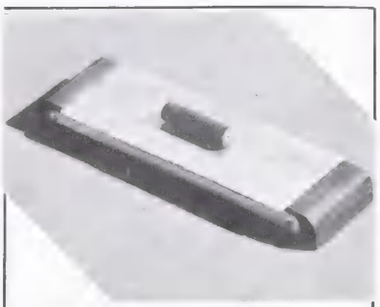
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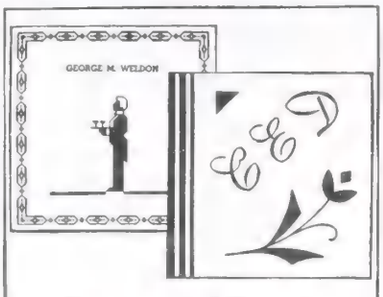
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Three initials or full name printed in rich dark blue on absorbent board 4 × 4 inches.

Six Dozen for $1.00

Select design you wish, send $1.00 plus 6c postage with initials or name you wish printed for each order of a dozen.

Anne Orr Studios
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For modern tables—this sparkling 14 inch Christmas Tree, of greenish diced glass. $12.50. Stands on crystal mirrored star. $5.00

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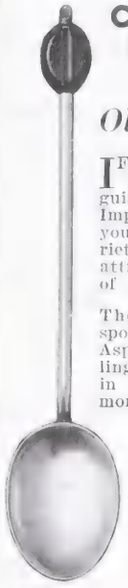
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Established 1827
16 East 52nd St. New York City
"Everything for the Fireplace"



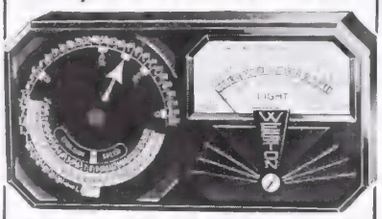
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with
Old World Charm

IF YOU wish Christmas remembrances distinguished and unusual, MM Importing Company invites you to choose from a variety of imported articles, attractive in their range of prices.

The after-dinner coffee spoon (illustrated) is from Asprey of London. Sterling silver, with coffee bean in carved ebony. In blue morocco cases, 6 for $12, 8 for $16, 12 for $22. We also offer the ever acceptable Smythson's Wafer Diaries and stationery, English antiques, Kennett Briar pipes; "Yard-O-Led" pencils. *Illustrated Catalogue on Request.*

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WITH CAMERA ENTHUSIASTS
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IT ASSURES THEM OF PERFECT PICTURES

Tiny enough to slip in their Christmas stocking, or carry in their pocket . . . yet it will make a big difference in the success of all pictures they take. The dial indicates the proper exposure and diaphragm opening for any lighting conditions in which they wish to take pictures . . . for still or motion picture photography. For indoor and outdoor use.

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Hot Dishes on Cold Nights

English Earthenware, oven-proof casserole, 11¾" long, in brown or green, with plain or divided compartments inside, matching tray and asbestos center $18.50

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A SENSATION!

A new electric automatic phonograph combined with a fine superheterodyne radio, all built into a beautiful cowhide leather portable carrying case. For A. C. and D. C. current. Changes ten or twelve inch records.



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HAYNES-GRIFFIN
373 Madison Ave.—at 46th St.
Murray Hill 2-5650 New York, N. Y.

WINDOW SHOPPING

39 If it weren't for the shade, you mightn't be surprised to hear a lusty crow from the proud throat of this gay cock. Or a gentle cluck from his demure companion. But we are assured you may place this happy couple on your bedside table and go to sleep with never a fear of a sunrise awakening. They are white with gold feet and tails, and very impressive red combs. The shades are charming, too. White, with a tiny red scalloped edge. We think these lamps particularly nice for a dressing table or a child's room. They are 15" high and cost $10. the pair. You get them at Tatman's, Chicago.





40 It is a fact, sad to admit, th heirlooms in china cannot trusted to the hands of faithful Car and used every day. They are frail Venetian glass and if you wish to k them, they must be treated as muse pieces. A little stand like the one the picture shows them off to perf tion. It has a slight declivity in base which fits the base of the tea and the plate is swung proudly in air on a frame which does not intru itself but is still wonderfully secu The stand itself is as full of grace the china, very much in the right spi From Douglas Curry. $2.75.

41 We've always thought a pair of bookends a nice, but prosaic present. But we changed our ideas after we found these at Tatman's. Now we're throwing hints to all those who, we fondly hope, carry our name on their Christmas lists. These have a white composition bust of Apollo on a little wooden pillar. His back curls are reflected in an emerald green or sapphire blue mirror. They look as if they were meant to hold the favorite poetry of a very pretty lady. Perfect for her boudoir. Or to lend a very gay and sophisticated note to any modern room. The price per pair is $8.50.





42 There are crystal decanters by hundreds, of course, and v lovely they are, too. But here's that's different. This oak bottle dra its inspiration from the wooden k in which our cheering beverages aged. Imported from the wine coun of France, it's made of individual staves, bound with good-looking quered brass hoops. The whole th of excellent workmanship, very stur but graceful in form. Right now would be grand for the game ro and later on for any al fresco gat ing. It costs $5. postpaid. From Lu E. Moore Stave Co., Mobile, Alaba

43 No, children, these are not fruits. They are not even pictures of fruit. They are Rosomax Campbell's newest cocktail napkins and a madder idea hasn't crept into the decorous world of linens since someone put diapers on cocktail glasses. They'd take the chill off any cocktail party, without the slightest effort on the hostess' part. Because they're so cheerfully crazy. But don't misunderstand. They're beautifully made, come in grand colors and couldn't be more attractive. They cost $12 a dozen. Another gift idea and one you can use throughout the year.



ing CAT shows

DECEMBER—JANUARY



nber 30-December 1—Toledo Persian Cat Council, Toledo, Ohio

nber 30-December 1—Persian Club of Oklahoma City, Oklahoma City, Oklahoma

nber 30-December 1 — Ohio State Persian Club, State Fair, Columbus, Ohio
Mrs. M. B. Warfel, Judge
H. W. Miller, Show Manager

nber 30-December 1 — Westchester Cat Club, White Plains, N. Y.

nber 5-6—Florida Cat Club, Jacksonville, Fla.

nber 6-7—Portland Cat Club, Portland, Ore.

nber 7-8—Detroit Persian Society Detroit, Mich.
Mrs. Karl Hoenig, Judge

nber 7-8—Baltimore Cat Club, Baltimore, Md.
Mrs. Mary Teano, Secretary

nber 7-8—Tri-State Persian Club, Joplin, Mo.

nber 7-8—Hoosier Cat Club, Indianapolis, Ind.
Mrs. F. E. Hewitt, Judge

nber 7-8—Oakland Cat Club, Oakland, Calif.



nber 13-14—Portland Cat Club, Portland, Ore.

nber 14-15—American Silver Fanciers, Cincinnati, Ohio

nber 14-15—Cincinnati Persian Society, Cincinnati, Ohio (Specialty Show)
American Silver Fanciers
. W. Bundrock, Judge (both shows)

nber 14-15—Three Cities Cat Club of Indiana, Muncie, Ind.

nber 14-15—Land O' Smiles Persian Society, Springfield, Mo.
Mrs. M. B. Warfel, Judge

nber 19-20—National Cat Show, New York City

nber 19-20 — Chicago Persian Society, Inc., Chicago Ill.

. 4-5—Toledo Cat Fanciers Toledo, Ohio

y 9-10—Boston Cat Club, Boston, Mass.

y 9-10—Atlantic Cat Club New York City

y 10-11-12—Heart of America Cat Society, Kansas City, Mo.

THE CAT SHOW



CLARE TURLAY NEWBERRY

THE CHRISTMAS KITTEN

ITS SELECTION, CARE AND TRAINING

by DORIS BRYANT

HE ARRIVES on Christmas morning, young and trustful and affectionate. As he looks up from his carrier and spies his own kitten toys which you have hung on the family Christmas tree, as he investigates the special sleeper you have purchased for him—from that second on your household will revolve around him. There isn't any other present quite like the Christmas kitten. Buying him will be the high spot of your Christmas shopping, whether you do it for yourself or for someone else.

The cat world is wide and its variety infinite. You may choose a long haired cat for its beauty and charm, or a short haired one who will grow into a sleek and sinuous animal. There are lovely fluffball Persian kittens, who, as you know, will become majestic cats; the exotic Siamese, who is friendly and affectionate; and the husky short-tailed Manx, who makes so fine a pet. All of these breeds have been discussed in recent issues of HOUSE BEAUTIFUL so that you will know the desirable points of color and form to look for in making your choice.

Don't make the mistake of getting a "bargain" kitten, for he will undoubtedly cost you much more in the end—in doctor's bills, tonics, and all the troubles which result from a bad start in life! Get your kitten from a reputable breeder; three months is the best age; get directions regarding feeding, care and habits, and make no change for several weeks.

WHEN you have selected your kitten, provide yourself with a small, snug carrier in which he will feel cozy and safe on his trip home. Of course it must have some soft winter weight blankets so he won't catch cold. There are a number of other things which the breeder will ask you to get and have ready for the kitten in his new home. Claw scratching is one of the major occupations of a kitten and it is quite likely that he has been trained to use a scratching log, in which case buy one for him or better still, manage to get the one he has been using. If he has not been trained to a log, have a Katnip Tree scratching post waiting for him. It will prevent him from working at the upholstery. Get him a small feeding dish in a color becoming to his beauty, and a nice heavy water bowl that will not overturn easily. He needs fresh water at all times. Other equipment, such as brushes, combs and claw clippers, you can discuss with an expert cat outfitter as the need for them arises.

ALWAYS be gentle with a cat and never play roughly with him—handling a cat roughly may make him cross and vicious as he grows older. Keep your cat well supplied with playthings so he can amuse himself without having to resort to bric-a-brac, draperies and other forbidden things.

Praise him for doing the right thing, and scold him for the wrong—but never strike him. Cats cannot be trained that way. He wishes to please the person who loves him and is sympathetic to him. Patience, tact and love exercised during the first six months of a kitten's life will mean a grown cat well adjusted to life and having the perfect manners of a well trained pet.

It matters not whether he be Siamese, Persian, Manx, or a Domestic Short Hair, every cat desires companionship. Bear in mind that he is a sensitive being and craves kindness and attention. His occasional aloofness is often just a pose and his way of commanding your attention. Your respect of him means his respect of you, and your affection will be returned a hundredfold.

Many people get two kittens. They grow up more normally and happily when they can play and romp and sleep with their own kind. Two kittens are no more trouble than one, and loads more fun.

ROYAL SIAMESE KITTENS

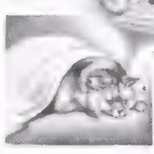


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THE DOG

by HENRY RICHMOND ILSLEY



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CHRISTMAS PUPPIES.—There is an affinity between a boy and his first dog that is too often difficult for older minds fully to appreciate. With superior knowledge, far greater experience and swirled along in the torrent of today's affairs we are apt to forget the joys and sorrows of childhood and are inclined to belittle the things that mean so much and appear so important to the youthful mind. When Sonny brings home a mutt at the end of a frayed piece of rope. Mother throws up her hands at the thought of fleas, dirt and disordered household: while Father finds innumerable reasons for terminating the partnership. We no longer subscribe to the old sentiment that "A certain amount of fleas is good for a dog: it keeps him from broodin' on being a dog." But it is just as true today as it has been in the past, that a certain amount of dog is good for a boy—and for a girl, for that matter. Almost every youngster born in the country sooner or later acquires a dog of one kind or another. On the farms in the United States today there are possibly ten million dogs. Each plays his individual role in the daily activities of the farm and the family. He is at once guard, shepherd and companion. He helps the trudging boys with the cows morning and night: he tags the youngsters to school: is the life of the party at the old swimmin' hole: at night sleeps in the barn with one ear cocked and one eye half open. It's as natural for a boy to want a dog all his own as for a duck to swim: so let him have one.

These days we know more about dogs than we did a half-century ago. There are more varieties from which to select. So the problem of choosing a dog as a Christmas present for a boy or girl is not nearly so complicated as in the past. Moreover, sound advice a breed suitability, care, training, et always available and cheerfully There are many things to be consi however, before the gift reache youngster on Christmas morning. important of all is the consent o parents. After all, theirs is the re sibility and, generally, the hard in the upbringing of the new m of the household. Secondly, the master should be consulted. It m that the youngster, through sto picture, has acquired a mental p of his ideal dog, however unsu the real animal might be to his pective environment. A man-to-ma cussion of the problem with the should convince him that his dre an Irish wolfhound must be dis into the realities of the limited of an apartment. His visions of hunting with a bloodhound cann realized within the limits of a sub backyard.

The boy of today wants to kno he will be as quick to learn and stand his dog as he is to compr the complexities of tubes and in his radio set. Give him a goo —the best you can afford. Let know why he is a fine dog: all his breeding, the history of his ra why he is registered and what a thoroughbred. He will appreci gift all the more and value a proud of his new pal. It must l membered, too, that the winter s especially in the Northern half country, is the most difficult ti the year in which to bring up a young puppy in the way he shou The gift of a puppy at Christma bring unutterable happiness or a of trials and heartbreak. Give consideration to the whole trans and above all use common sense.

PUBLIC LIBRARY

HOW



R. W. TAUSKEY

Champion Tally Ho Kathleen, an outstanding home bred champion owned by the Tally-Ho Kennels of Mrs. L. W. Bonney of Flushing, Long Island

EEDS. When Check von Hun-, owned by the Cirrol Kennels ington, Conn., was awarded the best in show by Alva Rosen- Brooklyn at the third annual on of the Greenwich Kennel June 18, 1932, he created a anine circles. Hundreds of spec- athered about the big ring on of the Greenwich Polo Club stified. Most of them did not hat manner of dog it was. They d that this compact, upstanding fawn-brindle in color and with muzzle, was a boxer. The breed known to a majority of show s and unfamiliar to most judges l not become acquainted with r in his native Germany. Check nany successes that season and he following year. His startling t Greenwich gave wide public- ne breed, of which he was an ing specimen. Since then num- nciers have taken up the boxer the last Westminster show ight were benched. Because of admirable qualities the boxer ain a large following in the States. As a guard and com- ne is all that could be desired. ponsored now by a specialty ion, the American Boxer Club, y fine representatives have been for show and breeding pur- Of distinguished appearance sessing an excellent tempera- e boxer is a lovable companion courageous guardian. His size ls him as a member of the d, his average height being vo inches at the shoulder. His hort and flat; therefore he re- minimum of grooming. His nges from dark red to light so brindle on fawn, his black ng one of his most distinguish- ing characteristics. Typical boxers are shown in the accompanying picture. They are Castor v. Mainstrand and Champion Franzi v. d. Wurm, and their puppies. Both grown dogs were imported by Mrs. Andrew G. Pierce, III, of New York City and West Falmouth, Mass.

TRAINING. With the final obedience test of the year having been decided during the exhibition of the Kennel Club of Philadelphia, it is now possible to appraise the progress made during the season. That the advance has exceeded expectations is a promise for the immediate future. The earnest amateurs who have labored assiduously for the promotion of these exhibitions of the possibilities of training are to be congratulated. As a matter of statistics there have been six tests as against two conducted in 1934. The addition of the class for novices was of the greatest importance and its popularity among newcomers to the sport is attested by the average of nine contestants in these events. That practically any dog is amenable to training is indicated by the great variety of breeds competing—poodles, German shepherd dogs, briards, Dalmatians, great Danes, fox terriers, Dobermann pinschers, boxers, Irish setters, English springer spaniels, Chesapeake Bays, schnauzers Labrador and curly-coated retrievers. Inspired by these successes, enthusiasts of training have started a movement which may prove to be country-wide and with a national organization having the approval of the American Kennel Club. Tentative plans include the support of the specialty clubs, which may hold working trials for their special breeds, their placed dogs being sent on to compete in a championship meeting, which will carry titular ratings. An incentive



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for all American trainers is the gracious gift to the sport here by Mrs. Grace Boyd of the noted Piperscroft Kennels of poodles in England. Mrs. Boyd, Britain's top amateur trainer, came here in September as the guest of Mrs. Whitehouse Walker of the Carillon Kennels of Bedford Hills, N. Y., to witness and participate in the Autumn obedience tests. Before leaving for home she presented the Piperscroft Challenge Cup to be a perpetual trophy for competition on this side, rules to govern to be formulated later.

THE FUTURE. There is another side to these training tests, as they have been given during the last year at the various shows, and it is a most important one. It is not concerned with the financial side of our exhibitions and must be considered not from the viewpoint of the "gate," but in the broader attitude of the future of dog shows and the whole industry and sport of breeding and showing dogs of high degree. We are living in a period of change that is affecting every individual and we must go forward boldly or suffer the inevitable retrogression. It was evident that for a considerable period the average dog show was in the doldrums, drifting along aimlessly with the uncertain current. The prevailing spirit was *laissez-nous faire!* What was good enough in the past was quite equal to the demands of the future. The new spirit made headway slowly. The revolt within the American Kennel Club against old methods, outmoded ideas and reactionary practices was long in developing, but the fires smouldered and eventually burst into a consuming flame. The overturn was sweeping and it is to be hoped that the lesson will not soon be forgotten. With a new régime this combined business and sport developed a fresh impetus under restored confidence. Our breeders and exhibitors went ahead with revived spirit and the result has been evident in increased registration, each month and each year throughout the depression period having shown impressive gains. New dog shows have come into being; interest in breeding and showing has developed throughout the country. Entries at the exhibitions have grown steadily. Attendances have been larger and new enthusiasts have entered the sport. These newcomers have brought new energy, have invested boldly and wisely, have gone into breeds previously unfamiliar in this country. But this new spirit and enthusiasm is demanding something more than the routine of the old-time dog show. One of the first indications of the change was the introduction of children's classes. Comparatively few realize what this move already has accomplished in creating a new generation of dog lovers and active workers in breeding and showing. In the lean years the interest of the general public in the average exhibition was more or less casual. With the advent of the youngsters whole families were brought within the influence of things doggy and the demands of the children for dogs of their own with which to com-

coming DOG shows

Nov. 30-Dec. 1—Badger Kennel Club, Madison, Wis.	Feb. 1, 2—Golden Gate Kennel Club, San Francisco, Cal.
Nov. 30-Dec. 1—Los Angeles Kennel Club, Los Angeles, Calif.	Feb. 9—Airedale Terrier Club of America, New York, N. Y.
Dec. 1—Wire & Smooth Foxterrier Club, St. Louis, Mo.	Feb. 9—Boston Terrier Club of New York, Inc., New York, N. Y.
Dec. 1—Newark Boston Terrier Club, Newark, N. J.	Feb. 10, 11, 12—Westminster Kennel Club, New York, N. Y.
Dec. 7—Collie Club of America, White Plains, N. Y.	Feb. 15—Elm City Kennel Club, New Haven, Conn.
Jan. 13—Pekingese Club of America, New York, N. Y.	Feb. 21, 22—Eastern Dog Club, Boston, Mass.
Jan. 31-Feb. 1—Maryland Kennel Club, Baltimore, Md.	Feb. 29-Mar. 1—Kennel Club of Buffalo, Buffalo, New York

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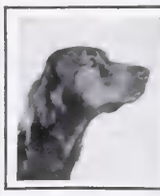


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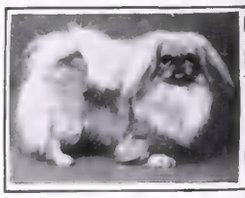


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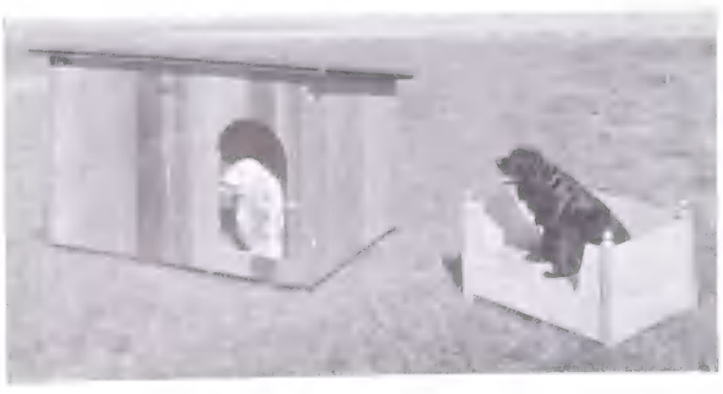
pete has had far-reaching results. The original training tests were decidedly tentative. That they will have a sweeping influence on the sport cannot be denied and was indicated in Convention Hall in Philadelphia where the spectators milled about the ring and late comers were able to gain only fleeting glimpses of the contestants in action. The new spirit is reflected in the action of the governing body in offering rich cash rewards for American-bred dogs throughout the year, an incentive for our breeders to study and work along scientific lines for the production of better American dogs. We shall always need new blood from Great Britain and the Continent on which to build and the erection of any artificial barriers to importations would be an egregious blunder. Another sign of the times is the increased interest in and the promotion of new fixtures in the field trial world. And in all of these branches of dogdom the new generation is constantly in evidence, as breeders and as handlers in the bench show ring and in the field. They are asking no quarter from the old-timers and from the professionals. They make their mistakes and profit by them. But they are going forward all the time and demand that the veterans keep pace with them.

HOLIDAYS. This is the season when breeders devote most of their attention to home affairs. The Fall shows are over and the first fixtures of the new year are far distant. Dogs and owners welcome the rest after a period that has been the most active in American canine annals. All is not leisure by any means, since these days bring holiday business. This season's volume should reach new high figures with prices at a satisfactory level compared with the deep depression years.

FIELD TRIALS. To the followers of the spaniel in the field, the Autumn months brought additional opportunities for competition. A new fixture at Hot Springs, Va., opened the way for extension of the sport to the South and it would be welcome if Midwestern enthusiasts could promote meetings comparable to the leading events in the East. Surely they could count on support from owners hereabout. The season for the retrievers began with the initial venture of the Midwest Field Trial Club at Barrington, Ill., and there still remain two events on the most ambitious program yet attempted. The Long Island Retriever Club will give its meeting the middle of this month, with the American Chesapeake Club holding the final competition at Benton, Md., the first week of the new year.

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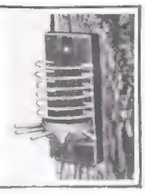
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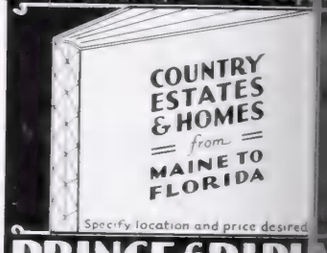


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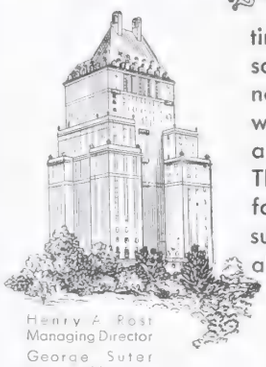
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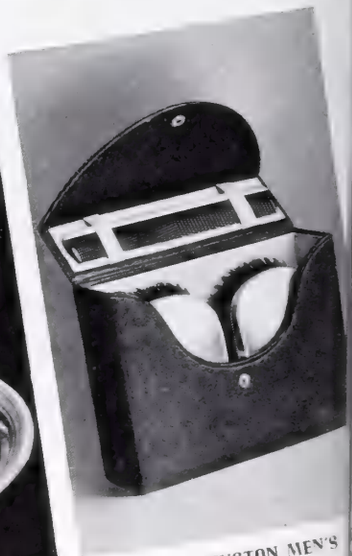
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This Kind of Christmas

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We have shopped for that kind of Christmas: We gathered hundreds of presents and then, in solemn conclave, eliminated all those that didn't fit this year's mood. We planned a series of buffet parties for you, ranging all the way from a well-restrained elegance to a perfectly mad cafeteria. We thought up a lot of presents for you to make yourself involving a minimum of money and not too much time. We outlined the results of a foraging party into the attic and called it "Petticoat Fever." We thought up half a dozen ways for you to save money in your garden and we threw in some small houses for extra good measure.

We believe it will be the best Christmas in years.





by Candlelight

BLUE and silver and white, smarter this Christmas than
old classic. the holly colors. In a formal buffet table by
James C. Rogerson of the Arden Studios. Old English silver
mirror plates catch color from inexpensive blue glass and ri
red wine. An arc of white blossoms tops the composi

HOLIDAY BUFFET



LESS TROUBLE, FAR LESS EXPENSIVE AND EVEN THE HOSTESS HAS FUN

CHRISTMAS and New Year parties (I mean the nice informal kind) are so good that even the hostess has fun, and that's more than can be said of most other festivities. To begin with, they are less trouble than dinner parties, and there is none of that agony of indecision about seating people (with the attendant certainty that it will turn out wrong no matter how it's done).

In planning one of these holiday parties, the first thing to do is to lose all self-consciousness. The sort of festivity which, on any other night, would seem plain silly, becomes incredibly gay and delightful at Christmas or New Year's. There are, of course, two schools of thought about when the Christmas party should be held, but for my own part, I am all for taking up the slag of Christmas night, when the day has gone more or less flat.

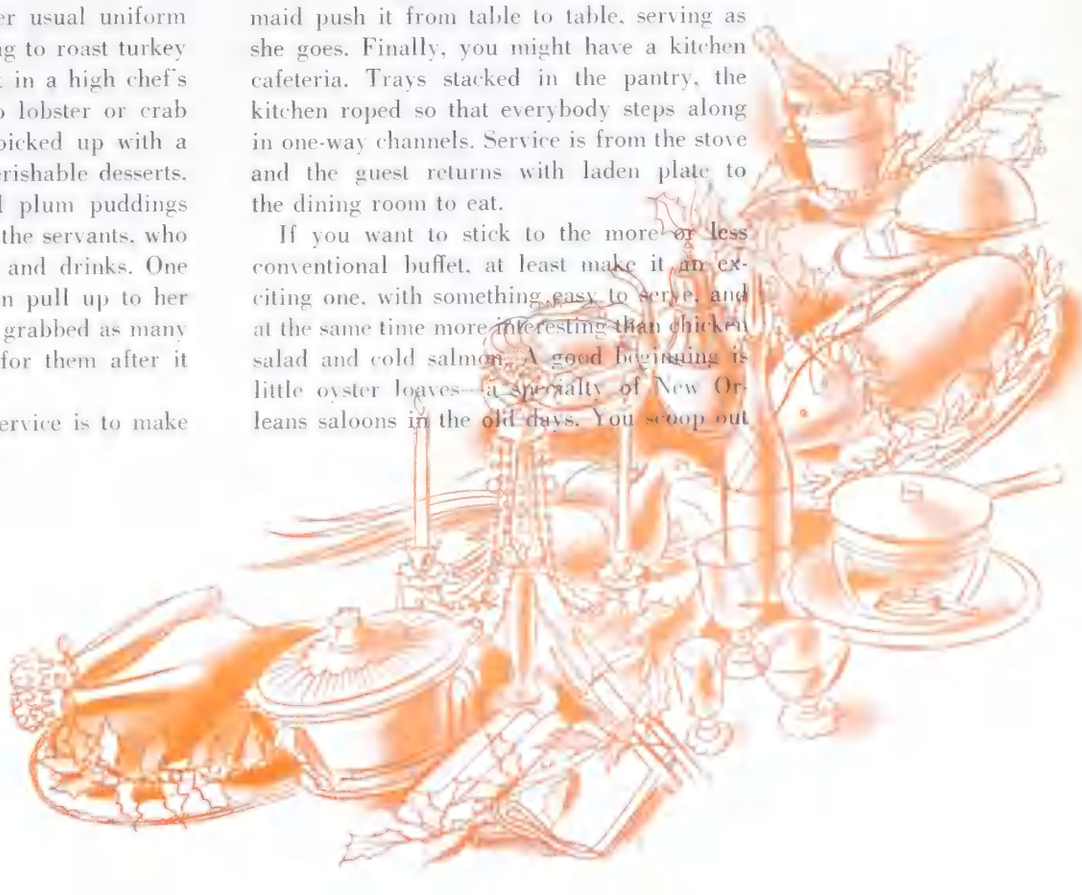
Christmas parties mean a crowd—not less than twenty people—and that means problems of service and problems of catering. One cheerfully daft way of dealing with these problems is to set up a cafeteria, as near like the real thing as possible. Stacks of light inexpensive trays (you can get them for a quarter), silver, paper napkins, bread and butter and little dishes of cranberry sauce at one end of several card tables pushed together, beyond which there is a blackboard with the menu written out in chalk. The guests are handed out cream oyster stew or bortsch by a maid, not in her usual uniform but in a white Hoover apron; they move along to roast turkey and a suckling pig presided over by the host in a high chef's cap (having the time of his life), and so to lobster or crab salad. If the sweet is mince pie, it can be picked up with a spot of cheese on the same tray, but more perishable desserts, such as ice cream, or even little individual plum puddings (each one ablaze), should be passed later by the servants, who also clear away the dishes, and serve coffee and drinks. One hostess last winter had a Good Humor wagon pull up to her front door and all the guests scuttled out and grabbed as many as they pleased for dessert. The host paid for them after it was all over and the cost was little enough.

Another gay, foolish way of simplifying service is to make the long tables into the counters of a Parisian delicatessen, with labels in the neat script of French shopkeepers stuck into each dish. Start off with *coquilles Saint Jacques* (the recipe is given later in this article), which are as good as can be, and easy to manage. Then *jambon de Virginie* and *épinards à la crême*, *poulet roti*, a dish of *frites* of course, meaning French fried potatoes, *artichauts froids farcis* (see the recipe) and a dessert of fine apples and pears with Brie and Camembert . . . not too runny to be eaten comfortably by guests on the hoof. Long crisp loaves to go with everything, and, of course, coffee.

OR LET your delicatessen be an American counter, with boards on saw horses making the counter and long-legged bar stools pulled up to them. Or have the greater part of the meal on wheels. For this, set your card tables in a semi-circle or horse shoe, the way hotels set dining rooms for banquets. Then load a rolling table with food and have the maid push it from table to table, serving as she goes. Finally, you might have a kitchen cafeteria. Trays stacked in the pantry, the kitchen roped so that everybody steps along in one-way channels. Service is from the stove and the guest returns with laden plate to the dining room to eat.

If you want to stick to the more or less conventional buffet, at least make it an exciting one, with something easy to serve, and at the same time more interesting than chicken salad and cold salmon. A good beginning is little oyster loaves—a specialty of New Orleans saloons in the old days. You scoop out

by SHEILA HIBBEN



crisp French rolls, the long kind, and brush them inside with melted butter: lay in a slice or two of dill pickle, fill up with small fried oysters, and put the top back on the roll. These, of course, must be put on a very hot platter, or, better still, on one of those useful electric plates without which no home is complete. Hot tongue with a caper sauce and cold turkey make up the meat dishes. Or the order may be reversed and the tongue be cold, while the turkey can be hot and served with wild rice and grape jelly and puréed chestnuts. Mix a field salad in the biggest bowl you have in the house, and with it serve an assortment of cheeses, concentrating on ones solid enough to be eaten in the fingers. An Edam which you dig out with a scoop is a perfect party cheese. Have platters of bread and butter sandwiches, along with French rolls and pumpernickel—all buttered—and such extras as the little meat filled pastries called pirojkis (recipe follows), nuts and olives. For the sweet, ice cream or plum pudding.

HERE is another buffet menu planned with one eye on service. Petite marmite served in its own little earthenware pots, with an accompaniment of grated Parmesan and toast. Then individual chicken pies and green peas, and a dessert of Roman punch with fruit cake—black and white. In this case, too, let the self-service be confined to the heavier refreshments, and have the sweet passed, as also the coffee.

You could build a very fine buffet indeed around a great dish of curry, using perhaps turkey as the meat. Or if you've never had it before, order a hickory-smoked turkey or capon from John Brown in Ossining, N. Y. Sliced thin it is ready to serve.

If you are one of those who simply must get your knees under a table—even a card table—to eat comfortably, the buffet idea may be abandoned in favor of five small tables seating four people each, with servants to do the waiting. Guests' choice as to where they sit. Even so, waits are likely to be long if the service is that of a formal dinner, so it is a good thing to plan a menu which can be helped outside. Oysters or clams on the half shell are a good beginning, followed by little mounds of risotto Milanese with chicken livers in the middle and broiled tomatoes on the side. Then a mixed avocado and grapefruit salad with French dressing, and finally small individual mince pies generous with brandy, cheese and, of course, coffee.

As wine bottles take up a lot of room on a buffet, most hostesses will stick either to highballs or a punch which is not too sweet to be drunk all during the evening. Here is one which holds its own under a lot of rough treatment. Mix two cupfuls of tea, a half cupful of sugar and a half cupful of lemon juice. Add three cups of Bourbon whiskey, a cupful of Jamaica rum, and the grated peel of two lemons. After twelve hours, strain out the lemon peel, and serve with cracked ice.

A warming hot Christmas punch is made like this: Add a whole clove and two teaspoonfuls of sugar to a cupful of water and bring it to a boil. Throw in some bits of lemon peel, add three quarters of a cup of Scotch whiskey, and heat again to just below the boiling point. This can be kept hot all evening in one of those silver urns, provided the spirit lamp is not strong enough to bring the punch to a boil. It's not a bad idea to have two punches, for you know, some like it hot while some like it cold.

On the practical side of planning any buffet, remember the infinite possibilities of canned foods. There are few kitchens ready to cater to twenty at the drop of a hat, so your canned things, which work without muss or fuss, are so much manna to a harassed cook. Soups, for instance, with an addition of this or that, are ready practically instantly. A recipe later in this article gives you a grand one. Individual plum puddings and fig puddings are another blessing. A plum pudding takes quite some making and then you're not always sure of its being right. But be sure that your plum pudding is well doused with brandy whether it's home-made or not.

YOU can save yourself much nervous energy by not getting as worked up over making fancy canapés as you do for a formal party. Buffet food being somewhat of the same breed as appetizers, you can stick to the simple ready-made things—huge ripe olives, crisp celery, assorted nuts and the like.

In one of the menus above I have suggested fruit as a dessert. If your buffet has been heavy and your friends are prone to give thought to their waistlines, stack a great bowl high with fruit and make it the crowning glory of your table. Flank it, on either side, with green and white mints, as much for decoration as otherwise. Or have two or more bowls of stewed fruits and let your friends make up their own compotes, canned black cherries to be mixed with fresh stewed fruits. You may have fruit cake in evidence to keep the Christmas spirit alive.

Any way that you plan to serve your buffet, whether afoot or seated, there are a few things you should check. Plan to serve



MEET THE PROBLEMS OF FEEDING MORE PEOPLE THAN YOU USUALLY DO BY TURNING YOUR DINING ROOM INTO A HOME CAFETERIA



ly dishes which will stand up to an hour's wait. A buffet, ing informal, becomes tardy more easily than a formal din- r, especially Christmas night when people are thoroughly moralized anyway. Blessed are those who have the hot plates e spoken of before, and no nerves. However you arrange ur party, see to it that there are plenty of small tables (the es out of nests are best) in all your rooms, stocked with garettes, ashtrays, matches and here and there a pitcher of ter. Because, mark my word, people have died of thirst at ffets. Faced with the problem of a plate, napkin and glass one knee, they've foresworn drinking.

Use your biggest dinner plates so that guests can load up th food without peril. But not your largest dinner napkins, nich are clumsy to manage when you're jumping up and wn constantly. Don't serve anything too runny to transport fely unless you serve it in a casserole or bowl. Whatever rt of bread you have, have it buttered in advance, or it won't eaten.

But most important of all, once your party is all set, hand over to your guests and let them run it. The spirit of Fascism s uneasily on a Christmas party. It should be a good old- shioned free-for-all.

RECIPES

Coquilles St. Jacques

(For 20 Persons)

lbs. scallops (parboiled)
lb. shrimps (boiled in highly seasoned water and shelled)
lb. mushrooms
cups dry white wine
cups chicken broth
lb. butter
tablespoonful chopped onion
tablespoonfuls chopped parsley
cup flour
adcrumbs
lted butter
t and pepper

Peel and slice thin the mushrooms, and sauté them in the butter. Just before they begin to brown, add onion, and a minute later the flour. When a smooth roux is formed, moisten with the broth and wine and add parsley. Put in the scallops and shrimps cut in medium small pieces, and season to taste with salt and pepper. Fill flat scallop shells with the mixture; sprinkle over with freshly rolled breadcrumbs, and moisten with melted butter. Bake in a hot oven about twenty minutes, or until a golden brown.

If scallop shells are not available (they can be bought in the house furnishing shops of all big cities) ramekins may be used.

Artichauts Froids Farcis

Allow one artichoke to a person. Wash well, cut stem very close to leaves and trim the leaves one inch from the top. Tie around with cotton string. Bring water to boil in a large saucepan; add ¼ teaspoonful of soda to 2 quarts of water. Put in the artichokes and boil, covered, for 3 minutes. Drain, and add enough fresh boiling water to cover. Add salt, and continue boiling ½ hour to one hour according to size of artichoke. Drain upside down; remove string, and cut out the thistle inside the artichoke. Chill in icebox, and fill the cavity from which the thistle has been taken with mashed alligator pear mixed with chopped celery, a dash of Worcestershire sauce, highly seasoned mayonnaise, and plenty of freshly ground black pepper and salt to taste.



Pirojkis

Cut out rounds of puff paste with a biscuit cutter. Put a spoonful of minced chicken and mushroom, or minced roast veal with mushrooms, in the center. Fold over one side of the pastry like an apple turnover, press the edges together with a fork; brush the top with the yolk of an egg mixed in a little milk, and bake in a good oven. Put them on a piece of brown paper and keep in a warm place until served. (*Continued on page* 81)





EMELIE DANIELSON

CRYSTAL CLEAR

MOST adaptable of modern materials, crystal has been handled by contemporary artists as lovingly as ever Cellini handled silver. The plaque in the center of these pages stands as silent proof of the fact. It is a simple slab of glass, footed in ebony, and the figure has been molded into it from the back, so that from the front its contours are seen as round and perfect. Rena Rosenthal. At the top of this page are swan boats, waiting a cargo of nuts for a dinner table in the Turn-of-the-Century manner. A variation of the life-saver candlestick is stylized with bands of ribbing, has a flower bowl to match. Arden Studios. Below, birds on branches like the morning after an ice storm (both pages). They are colored to their own gaudy shades but retain the fragile look of glass. Pitt Petri. One decanter, at the right below, is tall and tapering, the other stocky and strong. The latter has oval glasses. Arden Studios. Wine glasses have a threadlike design weaving through their stems. Steuben.

At the top, left, are miniature decanters, exact but smaller replicas of usual-sized decanters. Use them when you are just two for dinner. Steuben. Baccarat glass now has its own shop sponsored by Carole Stupell. The graduated flower bowl and the glasses are Baccarat. The new glass clocks are from Peikin Galleries. Lowest left, Steuben has made horns of plenty into exquisite vases. With them is an épergne which returns to classic models. Olivette Falls.

One of America's best designers loves glass so much that for years he has had glass prisms and cubes and spheres and other geometrics on his mantelpiece. He had them specially made at a glass factory, but now you can buy most of the shapes, many of them at Steuben. Colored glass, our research shows, cannot hold a candle to clear crystal in popularity. Probably because it demands so much attention from a decorative standpoint and the clear is good in any room. Also because clear glasses display the rich color of the wines you serve. But the Danes make glass no bluer than the sky on a winter day which is lovely. You'll find some at Georg Jensen's. Their smoked glass is gaining ground, too. We like it best for the country or in Provincial rooms. Sweden House has some fine pieces and so has Ethel Hobbs.

At Plummer's they show you how Baccarat glass, which looks as though a breeze would crush it, can be bent just a little between the fingers and none the worse for it. They will also tell you how to ring glass with a touch of your finger nail, and how it should sound. Like a bell a long way off.



THE DRIVE WITH THE ENTRANCE BEYOND

PLANTATION STYLE

A FLORIDA HOUSE WHOSE BROAD CENTRAL VERANDAH SERVES THE SAME PURPOSE AS THE GREAT HALL IN OLD SOUTHERN



SAMUEL H. GOTTSCHO

ENTRANCE TO THE PATIO



SECLUDED PORCH FOR LUNCHING

o appreciate the house which Wyeth & King designed for James G. Alexander in Palm ch you must first understand the problem: a r-bedroom house for a lot facing south, pro- ing privacy in the patio and living room, ch were both required to have southern ex- ures. The result is a U-shaped plan for the ster portion of the house with entrance along outer side of one leg (see plans below). s makes it possible to place the entrance hall the north of the living room and actually es the living room three exposures. Privacy the living verandah and patio is maintained this arrangement until guests are announced. e lot has an elevation which allows a low ll and fence to shield the patio from the street. e design is based (*Continued on page* 96)



THE GREAT VERANDAH, FIFTEEN FEET WIDE





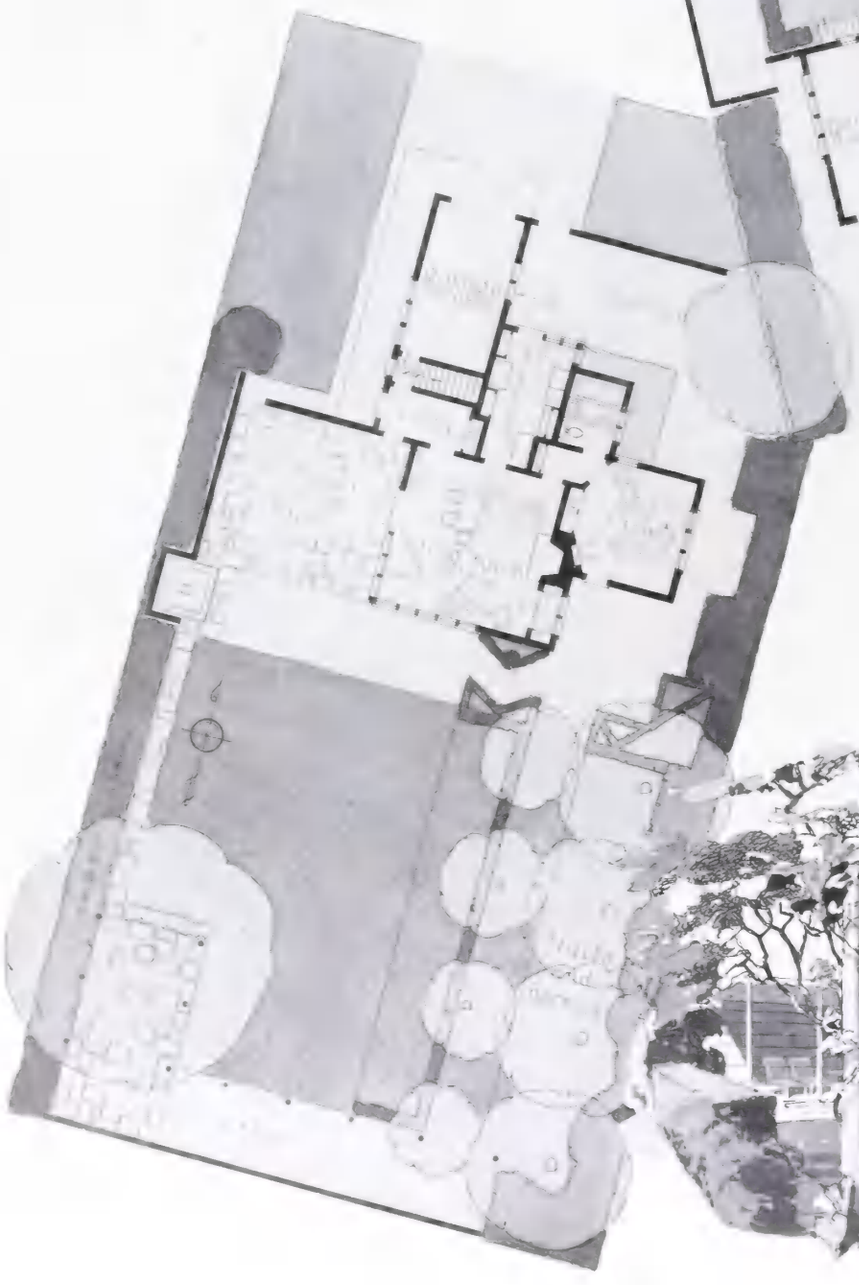


LOOKING INTO THE VERANDAH FROM THE PATIO



This is the most expensive of the three houses which Mr. Edwin B. Goodell, Jr., designed for us. According to the table of figures given on page 84 you can build it for $4,120. A special type of construction is used whereby the concrete foundation is carried to window-sill height. Above this are 4" wooden strips, laid horizontally, every other one reeded to give texture. Because of space limitations, and the fact that there will probably be no service, the bay for meals was made part of a large, airy kitchen.





This house has only one bedroom and the contrac figures it could be constructed for $3,908. A good-si living room and a long kitchen have been provided, with all these houses, it is expected that the owners make good use of the immediate space around the ho to extend their space. Therefore, plot plans are sh and in each case there is a sunny terrace included wh outdoor meals will be served on fair days. These outdoor living rooms in real fact, planned for comf



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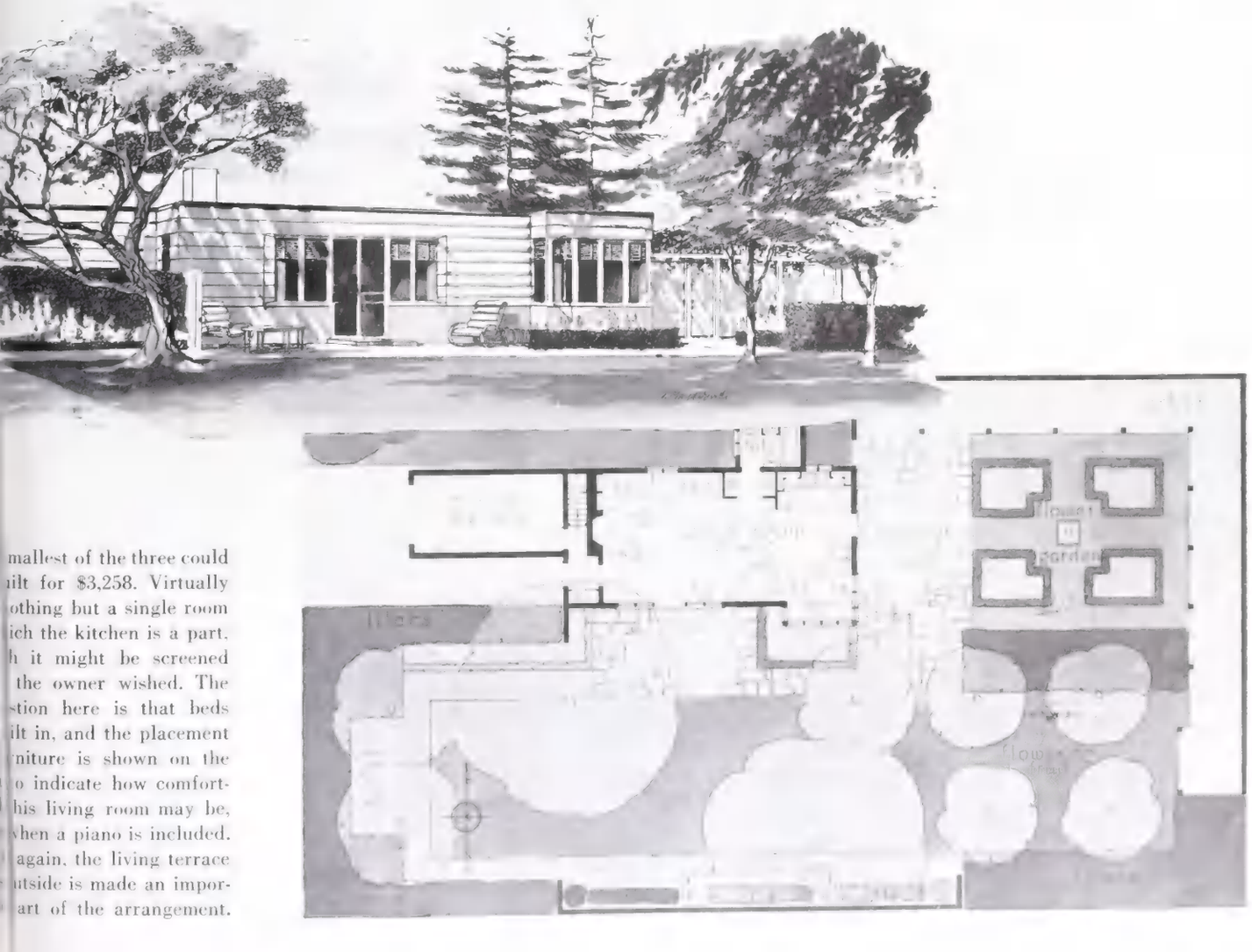
THE MOST *for very little*

HOUSE BEAUTIFUL ASKED EDWIN B. GOODELL, JR., TO ANSWER A QUESTION OUR READERS FREQUENTLY ASK: "HOW MUCH DOES THE SMALLEST HOUSE COST?" BY WAY OF GRAPHIC REPLY HE DESIGNED THREE HOUSES. A CONTRACTOR'S ESTIMATE OF COSTS APPEARS ON PAGE 84

THERE is an idea abroad that a satisfactory house of fair size can be built today for around $3,000. To put this to the test HOUSE BEAUTIFUL asked a New England architect, Edwin B. Goodell, Jr., to design three houses which he believed could be built for this sum. To eliminate guessing and to get as exact a figure as possible the houses were carefully estimated by a contractor. His figures, itemized, are given in the table which appears on page 84. They run, you will note, from $3,258 to $4,120. Without the garage they would cost $500 less. We show them because they represent what you can expect to get for this price if you are to have a well constructed house, finished inside, and equipped for the comfortable living that is demanded today even in a small place.

To design a house for two people who want something more imaginative than just a diminutive Colonial cottage was a further requirement given to the architect. Mr. Goodell chose to make the designs modern because he believes that they would be cheaper to build, that they permit a more flexible plan and a greater use of the space immediately outside the walls. It is a characteristic of the modern house that its usefulness extends to the ground as well. The plot plans show how intimate this relation between indoors and outdoors is. The lots indicated are 75′ wide. These give opportunity for terraces, gardens and arbors. Real outdoor living rooms, places in sun or shade which the owners will be tempted to use frequently because they are accessible, will furnish comfortably and are protected. Note how carefully they are related to the houses.

The houses are of a special type of construction which has been proved practical and economical. The concrete foundation is carried up above the ground to the sill of the windows. On the foundation are 2″x3″ studs covered by rough boarding, insulation, and (*Continued on page* 84)



mallest of the three could ilt for $3,258. Virtually othing but a single room ich the kitchen is a part. h it might be screened the owner wished. The stion here is that beds ilt in, and the placement niture is shown on the o indicate how comfort- his living room may be, hen a piano is included. again, the living terrace utside is made an impor- art of the arrangement.

Balance, whether achieved by a symmetric placement or not, is the keystone of a dignified room. This may exist either in the individual groupings or in the larger scheme of the whole room, or both. These pictures illustrate the point.





IDEAS ON GROUPING

TO HELP IN PLANNING THE ARRANGEMENT OF FURNITURE AND DETAILS IN YOUR ROOMS



WILLIAM G. HOUCK, JR.



hat your furniture is, is a matter for your ste and your pocketbook to decide. But here it is . . . that's a different matter ogether. These pictures of Mrs. Marion wis's apartment embody many of the ws of furniture grouping.

Top left, opposite: Symmetry between ndows. Architecture indicates a logical ouping of two Victorian chairs, an Em-re table. A copy of Napoleon's camp lamp is reflected in a Victorian gold-framed mirror. Top right: Asymmetric in a corner. A Louis XVI fruitwood desk with ormolu ornamentation is given the greater weight in the composition. On it is a replica of an early steam engine, a Louis Philippe piece intended for coffee making. American pressed glass shells on either side are placed symmetrically. Below: Complete balance, building up, pyramid-wise. Empire chairs on either side of the Louis XVI desk came from Joseph Bonaparte's house at Bordentown, N. J.

On this page: A group closely keyed together. The painting indicates the placement of the divan. The divan requires the tray-table for serving cocktails or coffee. The table needs chairs at either end to inclose the group and the whole is lit by lamps on French plant stands.

PART-TIME SQUIRE

THE DREAM IS IN THE AIR—A SMALL FARM. HERE'S A DETAILED STORY OF ITS JOYS, ITS PITFALLS, AND WHAT IT WILL COST

by GOVE HAMBIDGE

ONE of the major effects of the depression has been the movement from the city to the country—a complete reversal of the trend during the decade of the twenties. Relentless economic pressure has driven many people back to the land. They must have food, and as of old, they count on Mother Earth to give it to them when everything else fails.

Yet there is more to the country movement than that. A considerable fringe of middle-class folk, outside those most sharply hit by the depression, today feel the ancient restless urge to get closer to the soil. Partly, they want a kind of life that has firmer foundations, greater stability, and simpler and healthier satisfactions than those so widely sought during the pre-depression era. So on all sides you hear of people who, for one reason or another, are buying land and moving farther out from city and suburb. The dream seems to be in the air, and in the period ahead we may see a renaissance of country living, during which certain old satisfactions, enriched by new leisure, new attitudes and new conveniences, will be actively sought by many.

Now there are two ways to live on a country place. Some people flatly refuse to have anything to do with any kind of farming operations, feeling that it means only hard work and headaches and cuts down their freedom. Those who feel that way are probably right—as far as they themselves are concerned. Unless you have a love of farming in your blood, it is best to give it a wide berth; and there are enough other things to do, in a setting of fields, hills, woodland, lakes and streams, to make life rich and enjoyable without producing food.

But others feel that work with the soil is part and parcel of country living. They feel that man's most ancient profession, farming, is as rich and good a leisure occupation as anyone can find. They also are dead right. These last become the gentleman farmers, so called. They may look on the farm as an economic backlog in case worse ever came to worst, but essentially they are part-time squires who earn a living elsewhere, have a liking for the country, and want to taste its full flavor.

Under these circumstances, farming can be a peculiarly satisfying art. I use the word art in its real sense of shaping raw material to a desired end. The fact that in farming the raw material consists of living things makes the art all the more fascinating and rich in variety. But as in any art, there are certain principles to follow and precautions to be observed. First of all, the tendency almost always is to bite off more than you can chew. Invariably a man starts in with grand ideas of what he can do with a country place. That is all right—if he would not try to do everything at once. Unless he has unusually large chunks of leisure, he finds he can't do half of what he planned, but he hates to drop a program once started, and in the end the chief thing he gets from the country is nervous indigestion.

My friend Jonathan has found a happy solution to this problem. Or rather, his wife Elizabeth has. As Elizabeth puts it: "Oh, yes, we're gentleman farmers. Jonathan is the gentleman and I'm the farmer." But not every man's wife is so in love with the country that she will take over the running of the farm when her husband finds he has let himself in for too much.

IT IS better to start small, maybe beginning with a garden alone, and then add things slowly. I think this is the most important single principle in part-time farming, and the one most frequently violated—with unhappy results. Farming operations have a voracious appetite for time, and even with good help, there will be plenty to do.

Next to time sense—or common sense—comes money sense. If gentleman farmers are often scorned by practical farmers, it is usually because they do things in such an elaborate and expansive fashion that heavy losses are inevitable. It hurts a farmer's soul to see things done this way. The amateur farmer is very likely to lose money under any circumstances. It is natural that he should, since his purpose is not the same as that of the practical farmer, and he gets another kind of reward. But one of the elements in the art of farming is economical operation, and the amateur should aim to break as near even as he can. With him, farming may be a hobby, but his enjoyment will be all the keener if it is an inexpensive one—and still keener if it actually costs a little less than nothing.

This means, among other things, resolutely resisting the natural temptation of most amateurs to go in for fancy fixings and elaborate equipment. And it means buying a place economically, too, for heavy capital costs in the form of high-priced land and buildings will be forever reflected in production costs. Personally, I prefer a small place, with production carried on compactly and intensively, and nothing (*Continued on page* 84)

NO HUMDRUM HOBBY IS FARMING. IT'S AS EXCITING AS YOU CARE TO MAKE IT





STARTING at extreme left with an old barn (which isn't shown) a four-arched shed was added for farm wagons, then a paint and work shop, a stable (center) for a pair of work horses and fire equipment. The new buildings are of concrete block, white with gray-green doors; the old weather vane is finished with red lead; the inside of the stable was washed with blue, and has a tanbark floor. On the estate of Miss Amelia Peabody in Dover, Massachusetts. Eleanor Raymond, architect.



DAVIS STUDIO





FOR CHRISTMAS

By HOUSE BEAUTIFUL

TRAVEL certificates. You get them at the nearest travel agency. They work like the War Savings Stamp folders. You paste in fifty-cent stamps, as many as you please, and the person you give one to adds onto them, and onto the length of his trip.

For your budding literary genius-friends, a camel fountain pen. Won't go dry for a whole year. Hammacher Schlemmer. . . . Tablecloths gone military. They are stitched in all the gorgeous curves of the braid on a drum major's coat. The cloth one color. The stitching another, or white. At Altman. . . . Little wooden hors d'oeuvre forks. Stained bright but digestible colors. They come packaged, quite a number at a time and cheap. Hammacher Schlemmer.

A most lovely tea set. White with fruits in their natural colors, as pattern. They look old English but cost rather less. Olivette Falls. . . . Very gay paper tablecloths, for Christmas parties. Saks-Fifth Avenue. . . . A great wire mesh tray for serving bread. Alice Marks saw one used at a party in London and promptly brought them home. Light as a feather. . . . Earth brown pottery vases, tall and slender, lined with robin's egg blue. The same, converted into urn lamps. Either way at Pitt Petri.

Rolls of kitchen paper on racks to put on the wall. Sets of two to five rolls (the twosome is $2.75). Including wax, parchment and garbage pail paper and hand towel. Hammacher Schlemmer. . . . Little clocks in all sorts of designs, which are in reality tape measures. As you unroll the tape, the hands spin round, one hand for feet, one for meters. They're only a quarter at Lewis and Conger. . . . A terra cotta blackamoor lamp, its dark brown shade trimmed with wooden beads. Macy's Corner Shop. Also at Macy, a sunburst clock looking like an old one, made by the New Haven Clock people.

Real wax candles wired for electricity with a little flame-like bulb. The candle a dollar, the bulb a dollar, too. Remember you have to use a resistance plug to lessen the current with these. Hammacher Schlemmer. . . . A breakfast tray, the tray part of which lifts up, has a mirror on the underside and a compartment for make-up. To give a girl who spends her mornings in bed. Macy. . . . Wooden knitting stools. The top is basket shaped and you put your fancy work in it. Also the fruit of Alice Marks' stay in London. Ditto, a briefcase with a lock on it. . . . A seventeen-piece breakfast set for $4. Ethel Hobbs. . . . Little, bolster-shaped neck pillows, Carlin Comforts. . . . Old cricket boxes just the right shape to set ink bottles in. Little Gallery. . . . Steel-bladed letter openers that really do the job. Georg Jensen. . . . Hand-hammered hunks of glass on black wood bases made into wonderful modern lamps. James Pendleton. . . . A jewelry cleaning set, very swank. Hammacher Schlemmer. . . . Be sure to order little blue leather engagement books with name or initials in gold at MM Importing Company for the friends who always carry them.

ON OPPOSITE PAGE

In the upper left hand corner: Crystal candle holder, Alfred Orlik. Napkin and muddler sets, Saks-Fifth Avenue. Silver shell, Frank Smith. Top right: Gold and white pottery, Pitt Petri. Below: Two crystal bowls, Steuben. Left of them: Crystal and chromium centerpiece with candles, James Pendleton. Sand-color and gold pottery fruit and bowl, left, Carole Stupell. Fluted silver sugar and creamer, International Sterling. Ceramic figurines at the right, Gerard. They are lost in a forest of poinsettias made by the California Artificial Flower Company. The painted hobby horse, above, comes from Childhood, Inc.

Five Dollars

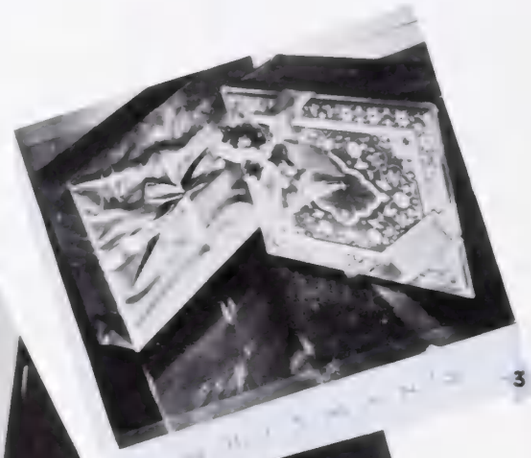
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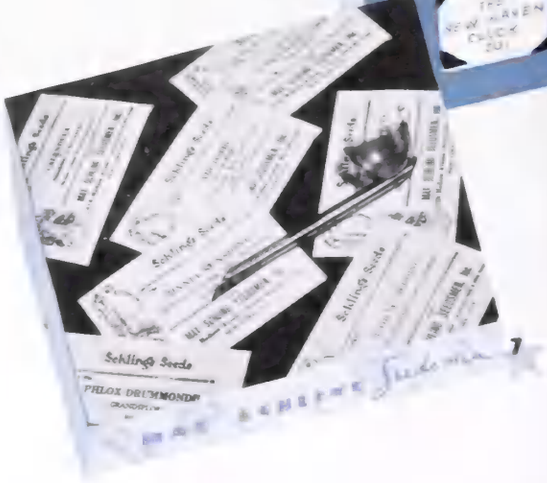
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W.E.J. Sloan
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Carole Stupell
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LEWIS & CONOVER
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MADOLIN MAPELSDEN
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Eleanor Beard
MACY'S
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Ten Dollars

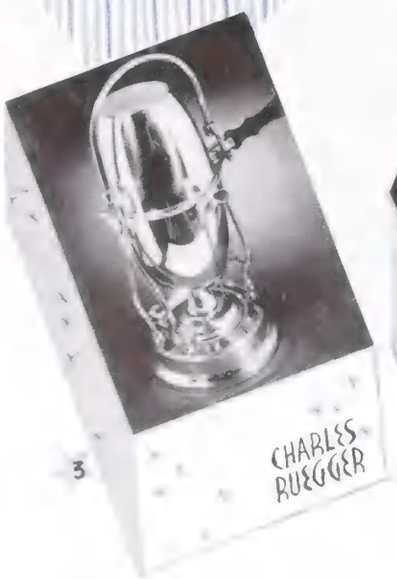
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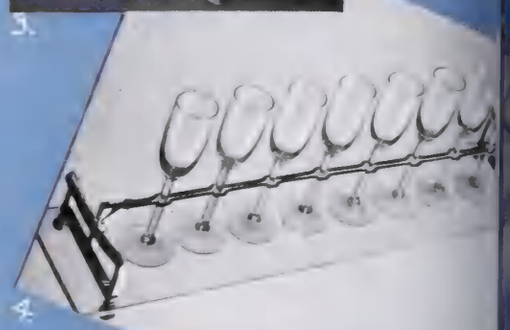


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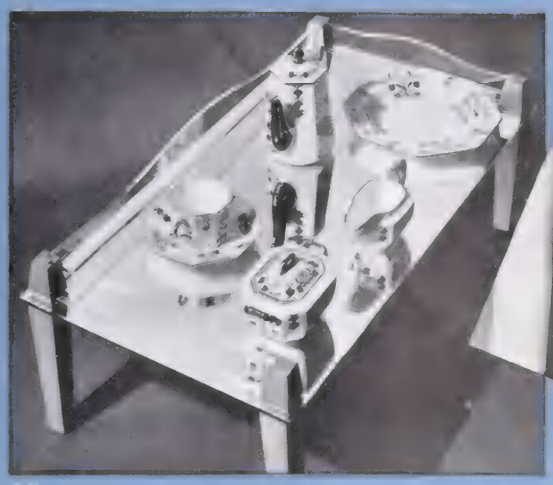
at Various prices

WHEN it comes to shopping for your family and the people who might just as well be family, you're so close to them your budget is prone to sail out of the window, sentiment being a notoriously poor bookkeeper. So on these pages we have gathered together things of any and all prices as suggestions for this, your final shopping spree.

We do not know the exact measurements of your family, but we feel reasonably certain that if you've children in the house, you'll like to give your spouse and the grandparents likenesses of them at this age. It may be a picture, or it may be, as we've suggested here, a portrait in clay, colored naturally, if you wish. The first one is not cheap, but after the first, as with photographs, the reprints are very modestly priced.

The other presents are all personal, too, in their way. Silver, of course, and leather and a ceramic madonna. Personally we want someone to give us the Noah's Ark or the Train. These come equipped with the makings of a party, from shaker to the toothpicks.

DESCRIPTIONS OF THESE GIFTS, THEIR PRICES AND SHOPS THAT CARRY THEM ARE LISTED ON PAGE 73



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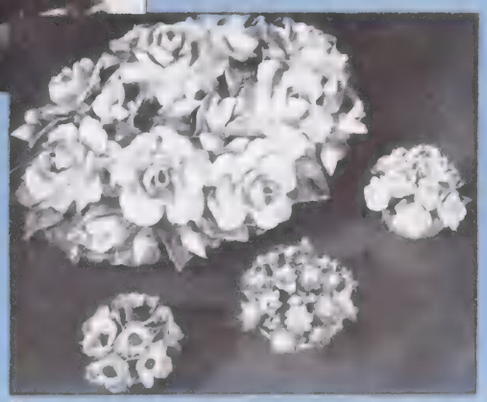
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TRANSFORMATION

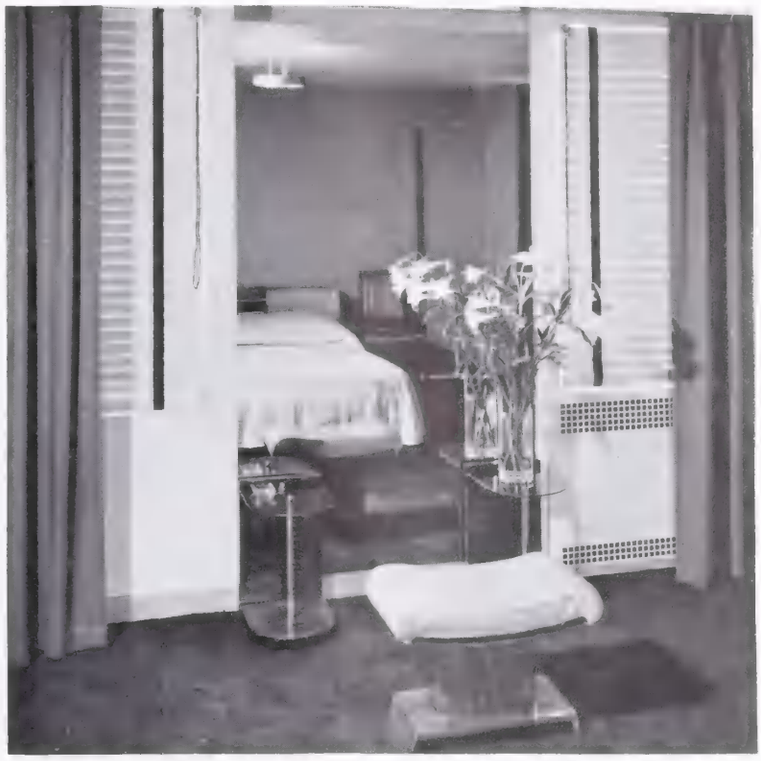
DECORATION AND ARCHITECTURE JOIN HANDS

TO HAND-TAILOR A READY-MADE APARTMENT

SOMETIMES decoration involves architectural changes, too. Charles H. G. Thompson made many in the New York apartment of John Andrew Saks. Above are two views of the original living and dining rooms. Low mantels were installed to give the rooms height, structural beams masked, the arch between dining and living room removed. Modern, rough-textured, string-colored curtains screen the unevenness of the living room walls, below, which are painted the same color. Furniture was specially made for the room. The carpet is aubergine and dark olive.

At the top of the facing page is a view of the bedroom, its walls French horizon blue and straw. Serge curtains match the walls. The carpet is dark blue. End tables flanking the mirror are East Indian rosewood. Upholstery is blue kid. You enter the dining room below through European walnut screens instead of the original French doors. A cream and Venetian pink mantel is topped by fish of Steuben glass. Walls are aubergine, draperies string color, hung to widen the window. The window-frame is walnut with tubular light behind.





IN THE BEDROOM, left, note how the radiator under the right hand window has been concealed and how, at the left hand window, a similar casing has been put up to keep the wall flush all the way across.

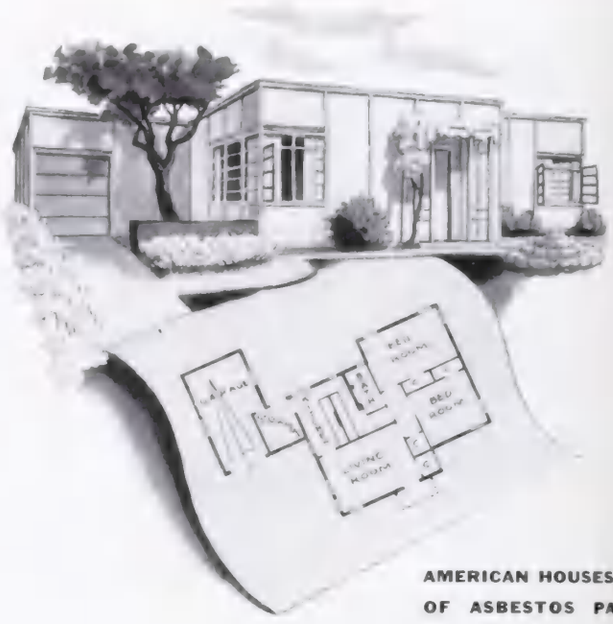




THE DINING ROOM, above and left, is also a book room, its mantel by Sandro Girard framed with bookcases. More and more dining rooms are serving two purposes. Since the room commands a pleasant view the window has been left unobstructed. For dinner alone or when there are just two the table is pulled up to it. This is an idea to adapt.



DESIGN FOR CERTAIN-TEED PRODUCTS



AMERICAN HOUSES, INC.
OF ASBESTOS PANELS

PACKAGED HOUSES

by ETHEL B. POWER

LAST March we reported upon prefabricated houses. Since that time new companies have entered this field; established companies have reported progress. In addition there is a whole new movement among manufacturers of building materials and equipment to furnish through a single source a great many of the products which go into a house. If you don't want a prefabricated house, a single manufacturer will sell you a major share of the materials and equipment which go into a house built by traditional methods. This packaging of the building industry is the most important development of the past six months. It is an attempt to make house building a more simple and more understandable process to the man who has never done it before.

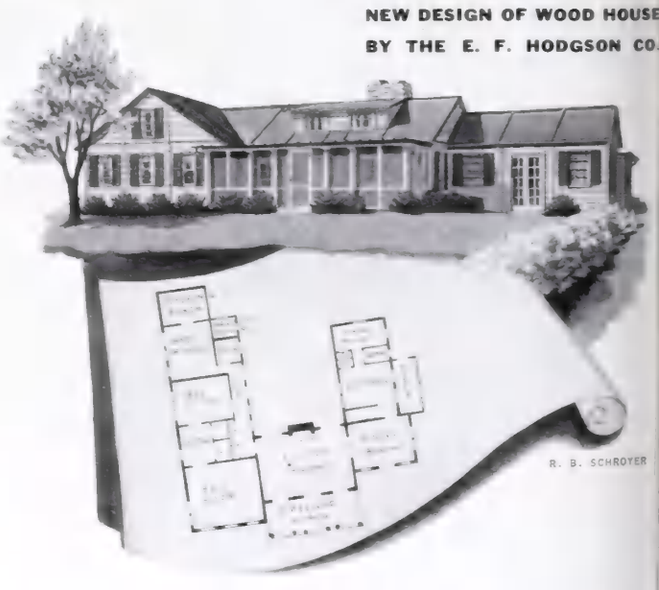
So there are two sides to this story of the packaged house. The first concerns the type which is entirely prefabricated—wrapped up in Cellophane, as it were, and waiting only for you to cut the ribbons and turn on the oil burner. The other deals with the purchase of most of your materials and equipment from the same source—as you would go to the grocer to buy the ingredients for a cake. Look first at the prefabricated house.

IT IS hardly necessary to repeat that prefabricated houses are not new. The E. F. Hodgson Company has been making them since the last century, and there have been a number of companies which put out various versions of the house which comes to you in units and is simply assembled at the site. A few years ago, however, a new impetus was given to the whole idea by the application of new building materials. In our story last March we pointed out that there were then but two of these new companies in actual production. In the meantime one more is ready, Steel Buildings, Inc.

Steel Buildings is a new company organized to merchandise small steel buildings, whose patents are held by the Steelox Company, and whose steel parts are manufactured by the American Rolling Mills Company of Middletown, Ohio. The houses are completely standardized in plan and no houses are sold except from these plans. They are in the smaller house field, ranging from a three-room house costing approximately $1,800 to a six-room house costing $4,000. These prices include all parts of the house except the masonry: concrete for the foundations and bricks for the chimney. Cost of erection is additional but is low, because assembling is simple and easily carried out by local labor.

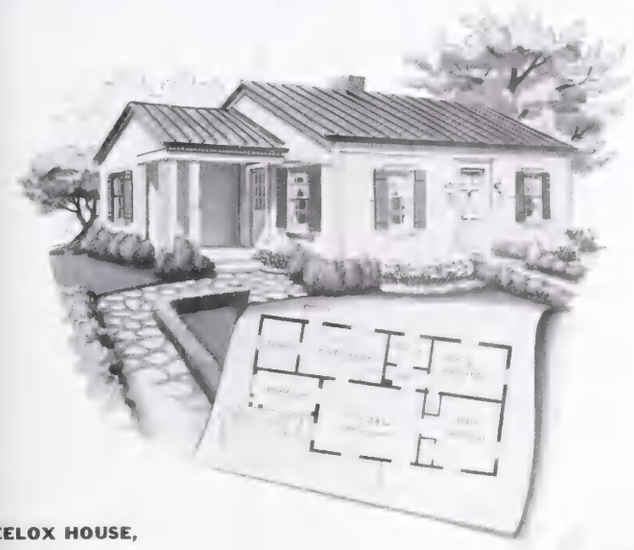
These houses have walls of interlocking, self-framing steel panels 16″ wide. These are all joined together and to the foundation by means of hook bolts, and are then tightly sealed. The roof also is of steel. The walls are insulated, furred out inside and finished with plywood, wall board or, if preferred, lath and plaster.

NEW DESIGN OF WOOD HOUSE
BY THE E. F. HODGSON CO.



A news item of real importance is that Sears Roebuck is now prepared to merchandise a small prefabricated house. The house is one of a new type of construction which permits, it is announced, a new low price for this kind of house. It will be fabricated of steel and plywood and will offer a number of plans. These will be sold through their retail stores and by catalogue. Sears Roebuck is now building four demonstration houses of this type near Chicago.

In our article last March, a new company was mentioned—
ouses, Inc. Its announced purpose was to "weave together
e many complex problems of research, mass production,
sthetics, mass distribution and owner financing." American
ouses, Inc., the company producing the Motohome, was
eady affiliated with this company. Other firms, it was ex-
cted, would be added. Since then Houses, Inc., has been
organized by the General Electric Company and its purpose
s been broadened to promote the perfecting of the modern
use of any kind. The General Electric Company, as part of
program to develop and standardize the operating mecha-
sm of the house, recently conducted a nation-wide competi-
n. As a result demonstration houses which are known as
ew American" in type are being built, not by the company



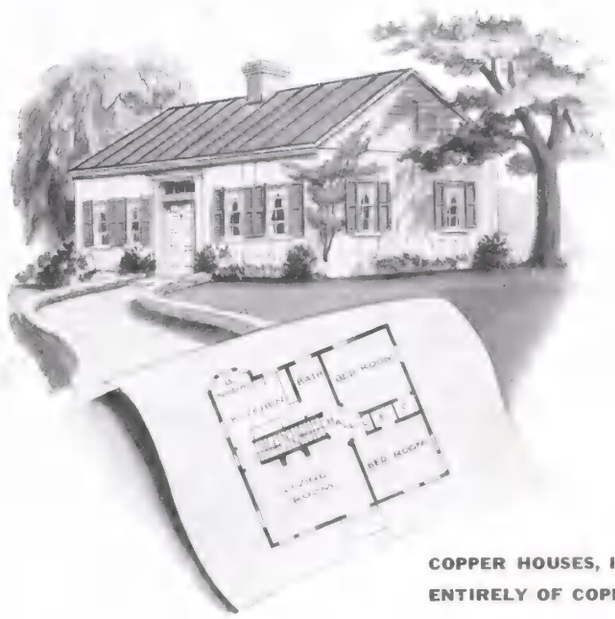
EELOX HOUSE,
L OF STEEL

t by individual builders, all over the country. These houses
e all characterized as being built from the inside out, mean-
g that emphasis is put upon convenience of plan and perfect
nctioning. This is the new attitude toward building of which
OUSE BEAUTIFUL has long been a staunch champion.
The houses sold by American Houses are now familiar to
se who have followed the progress of prefabricated houses.
ese are modern in design, with asbestos cement panels bolted
o a steel frame and with a unique central operating unit
ich includes heater, air conditioner, plumbing and essential
ctrical devices all housed in a utility room located between
chen and bath. Starting with approximately twelve designs
l delivery in the New York City district, the company is
w adding new models to its list and is ready to distribute
ir houses in the vicinity of Boston and Washington. In
er to avoid monotony the company has adopted the policy
not selling more than a certain number of one design.

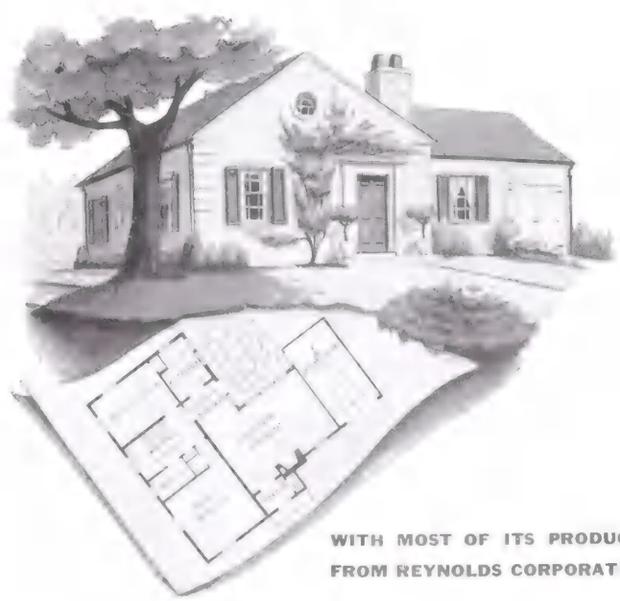
ENERAL HOUSES is forging ahead with a program which
will make prefabricated houses still more generally
ilable. After two and a half years of work the company
perfected a new type of design which incorporates a differ-
material than that at first used and permits a new low cost.
display house of this type is being erected for the Purdue
earch Foundation at Lafayette, Indiana, and will be
nished and decorated by a leading modern furniture designer.
ital part of this company's program is the intention of mak-
eventually available several hundred standardized plans,
ugh, it would seem, to take care of the average requirements
he smaller householder. Even the thirty plans to be released
he outset will go a considerable distance toward helping
se who wish to consider a ready-made house.

In the meantime the pioneer in the prefabricating field, the E. F. Hodgson Company, is also developing new ideas. These include new equipment and a use of new materials that bring the houses more in step with our present demand for convenience and comfort. Standard equipment for these houses now includes an air-conditioning heater, gas or electric refrigerator and range, electric auxiliary heater in the bath, a choice between a fill insulation and board insulation and between red cedar shingle and asphalt. The present trend toward a generous use of color is recognized by including a wall board for interior finish that has a paintable surface and by painting the kitchen floor with a spatter dash finish. In the kitchen, too, are new steel unit cabinets. This company will also work out any special problem desired with Hodgson units.

JUST as we go to press there comes news of prefabricated subsistence homesteads being built in New Jersey with Government financing. These houses are made of a light weight concrete slab used for walls and roof; trim, door and window frames and floors are also of concrete. A point of special interest about these houses is that the factory for fabricating the slabs has been erected on the site where 200 of these prefabricated houses will soon appear. Thus the first factory devoted to turning out houses makes its bow. (*Continued on page* 87)



COPPER HOUSES, INC.
ENTIRELY OF COPPER



WITH MOST OF ITS PRODUCTS
FROM REYNOLDS CORPORATION

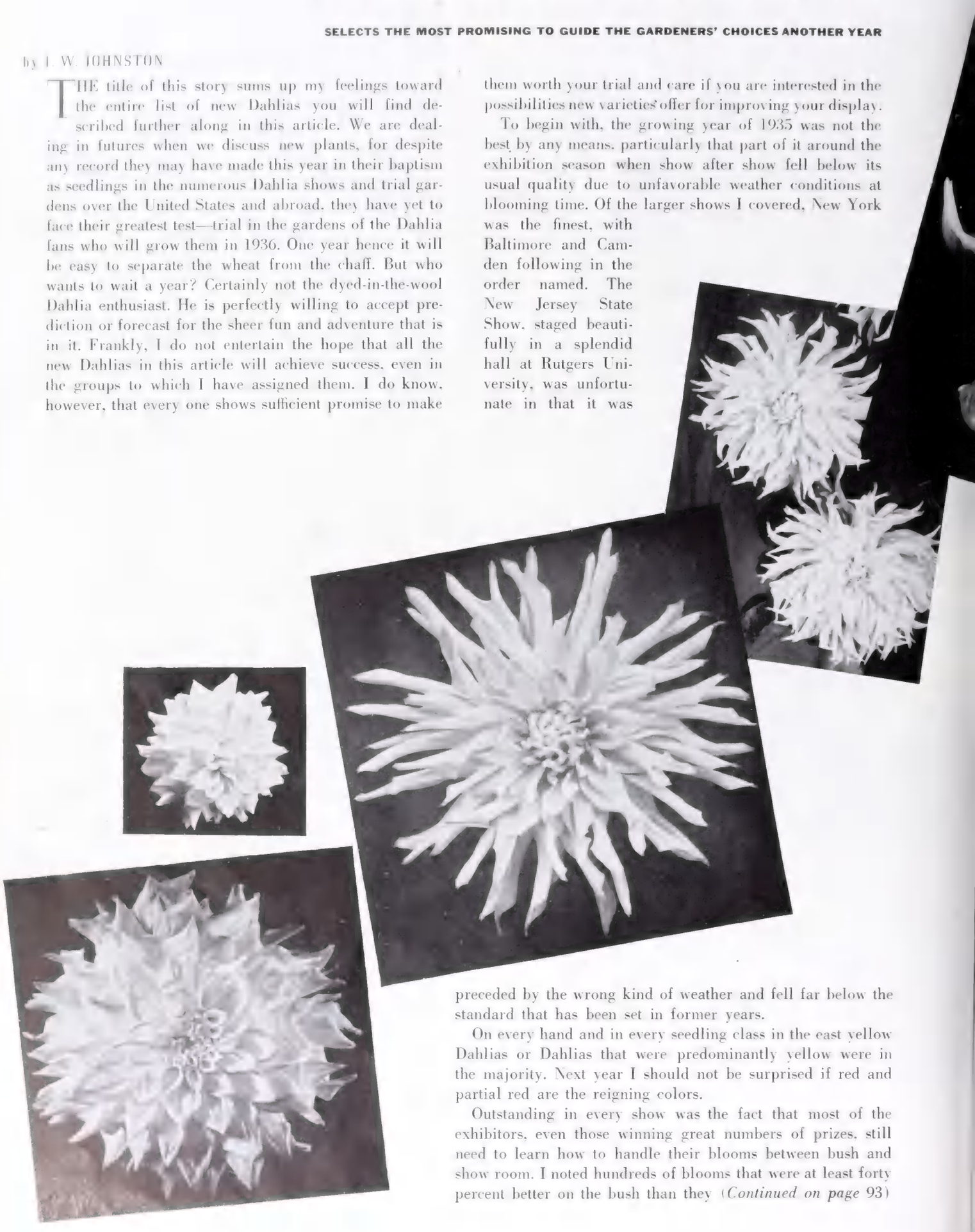
THE DAHLIA FUTURITY

FROM THE NEW SEEDLINGS SEEN IN TRIAL PLOTS AND AT SHOWS HOUSE BEAUTIFUL SELECTS THE MOST PROMISING TO GUIDE THE GARDENERS' CHOICES ANOTHER YEAR

by J. W. JOHNSTON

THE title of this story sums up my feelings toward the entire list of new Dahlias you will find described further along in this article. We are dealing in futures when we discuss new plants, for despite any record they may have made this year in their baptism as seedlings in the numerous Dahlia shows and trial gardens over the United States and abroad, they have yet to face their greatest test—trial in the gardens of the Dahlia fans who will grow them in 1936. One year hence it will be easy to separate the wheat from the chaff. But who wants to wait a year? Certainly not the dyed-in-the-wool Dahlia enthusiast. He is perfectly willing to accept prediction or forecast for the sheer fun and adventure that is in it. Frankly, I do not entertain the hope that all the new Dahlias in this article will achieve success, even in the groups to which I have assigned them. I do know, however, that every one shows sufficient promise to make them worth your trial and care if you are interested in the possibilities new varieties offer for improving your display.

To begin with, the growing year of 1935 was not the best by any means, particularly that part of it around the exhibition season when show after show fell below its usual quality due to unfavorable weather conditions at blooming time. Of the larger shows I covered, New York was the finest, with Baltimore and Camden following in the order named. The New Jersey State Show, staged beautifully in a splendid hall at Rutgers University, was unfortunate in that it was preceded by the wrong kind of weather and fell far below the standard that has been set in former years.



On every hand and in every seedling class in the east yellow Dahlias or Dahlias that were predominantly yellow were in the majority. Next year I should not be surprised if red and partial red are the reigning colors.

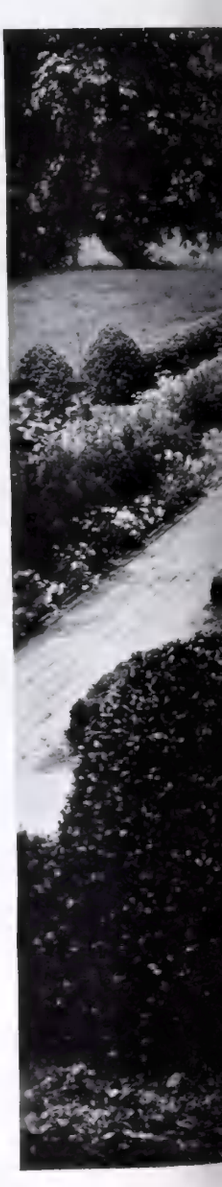
Outstanding in every show was the fact that most of the exhibitors, even those winning great numbers of prizes, still need to learn how to handle their blooms between bush and show room. I noted hundreds of blooms that were at least forty percent better on the bush than they (*Continued on page* 93)



ALFRED DOTTS

THE NEW DAHLIAS SHOWN: OPPOSITE PAGE, FAR LEFT, MILTON J. CROSS. JUST ABOVE, JERSEY'S WHITE BEAUTY. NEXT SHEKINAH. THEN MISS GLORY. ACROSS THE CENTER IS THE ORCHID-FLOWERING TYPE, TWINKLE. ON THIS PAGE: CENTER, ECLIPSE JUNIOR. LOWER LEFT, CALIFORNIA PEACH. LOWER RIGHT, POMPON VALERIE, PRIDE OF AMERICA





Green Gardens

FROM COLONIAL WILLIAMSBURG

BURLINGAME PUBLIC LIBRARY



Large quantities of box, cedar, holly and crêpe myrtle have been transplanted into these gardens from nearby sources. You see them as they were in Colonial days.



hese small areas at Williamsburg are models of Colonial lanting. The gardens are cut up into beds of various hapes by brick paths, edged with box and planted with ees as well as flowers. Box is often used, too, to accent he design itself, as is shown in the photograph below.



THE garden in Colonial America soon developed local characteristics. In the South the grounds were laid out on a large scale with vistas, long axial approaches and symmetrically placed out-buildings. But there were small town gardens in the South, too, and these in Williamsburg, restored by Arthur A. Shurcliff, landscape architect, working in consultation with the architects, Perry, Shaw and Hepburn, are probably typical.

A common plan for smaller rectangular lots had the house in the middle of the front street line and set back to give a small fenced dooryard. A central door at the back opened upon a long path leading to the rear of the lot. From this central path narrower side paths branched off to the out-buildings. These were whitewashed and made an excellent foil for dark evergreens. In this area were symmetrically placed flower beds, small orchard, vegetable garden and perhaps hen yard. The garden at left is typical of this style.

PETTICOAT





AN ABUNDANT harvest of ruffles such as these may even now be blushing unseen in your own attic. But if not, the oldest and most conservative shop in town has some like them. The four-poster bed cries for treatment such as this: A ruffle around the edge of the spread, another around the box-spring and a third one running around the tester.

THE dressing table, closely skirted in batiste, should have a ruffle around the bottom and more of the same sewn on vertically. Window curtains are bright calico lined with deep blue linen, a decorous line of petticoating peering out between the two. Lamp shades can be made entirely of the stuff of petticoats as the one on the right below is, the material stretched on the frame primly. Or just the borders used in lovely, bunchy, Victorian ruffles. Dye them or leave them all white.





FEVER

MARJORIE THORSCH OF CHICAGO CONCEIVED THESE IDEAS

FOR USING THE RUFFLES FROM OUT YOUR ATTIC TRUNK









If, at the bottom of your attic trunk, you should find a wonderful pair of curtains embroidered from top to hem, sit down at once and whip them together down the center. Result: A tablecloth of more than ordinary grandeur. The curtains at the right are sheeting or muslin with a double row of embroidery down the center of the valance and more of it along the inner sides of the draperies. Dye them if you will, but Miss Thorsch advises leaving them white. More in the spirit of the original. Another dressing table has its ruffles attached by a coarse beading. You might use soutache braid, or ribbon in making any of these. The third lampshade has row upon row of scallops. Let us give thanks for the wide skirts of the past.

Shedding



THESE LAMPS diffuse light through their luminous shades. On the top shelf, left to right: A lamp with hempen rope jacketing its base completely, twisting round the edge of its shade. Carole Stupell. The duck is Chinese porcelain on a teakwood base. Lord and Taylor. Crocheting in a flaxen, natural color covers the ball base of the third and works a scroll round the shade. Carole Stupell. Center shelf: At the left, a white and classic figure under a formal banded shade. Macy. In the center, an exquisite Chinese boy, very nonchalant in terra cotta with a terra cotta tan shade. The Hampton Shops. Right, a ram's head with, above its curling horns, a white shade bordered in clear brown. Pitt Petri. Lowest shelf: The lamp at the left has the friendly shape of a tea caddy, is fine Ginori porcelain with a lacquer red motif. W. and J. Sloane. The Hindu dancer at the right has a mate. Both are white, gold and their native brown. The shades are white and brown. Pitt Petri. These luminous shades give cheerful brightness to a room and give more play to unusual textures in your upholstery.

Light

THESE LAMPS have dark shades which are not translucent. At the top is a column of split bamboo on a brown base with a brown shade. Jane Smith. Center shelf: A comfortable low copper base with, over it, a copper-colored shade. Rena Rosenthal. In the middle, a clear of crystal and chromium topped by a chromium urn which pours light ngward. Carole Stupell. Right, gold lustre paper shaped to a square shade, e aloft by a crystal and golden column. The Hampton Shops. Lowest shelf: Russel Wright's brown wooden lamp has a white parchment shade wound d and round in a pattern of raffia. Bloomingdale. In the center, pewter ed as the Persians worked it, finely etched with a shade of parchment ed in pewter. Ruth Berlin. Right, an old silver-ed candelabrum becomes a lamp with a rich berry satin shade bound in silver and mulberry. Berlin. Use dark shades for a more subtle light-effect in your rooms and to reveal more clearly the m of unusual lamp bases which stand out clearly ne strong light. Dark shades are appropriate in formal and informal rooms and there are types, is selection shows, which will fit harmoniously into iors done in either modern or a traditional style.



DANIELSON

You make them—quickly, cheaply





TRAY MATS AND NAPKINS



APPLIQUED MONOGRAMS



A BABY'S BIB



TRAY AND BOOK COVER



POT HOLDER



WASH CLOTHS



ASBESTOS PLACE MAT



DECORATIVE GOURDS

WRITE House Beautiful for directions for making these. Inclose a 3-cent stamp.

The work bag, New York Exchange for Women's Work, which will make these for you. Needles and wool, Alice Maynard.

Tray set. Cost of materials: $.92 (costs may vary). Time: 4 to 5 hours. Tray, Hammacher Schlemmer.

Monograms. Cost of materials: $.95. Time: Half a day. Transfers, Altman.

Bib. Cost of materials: $.31. Time: 1½ hours. Basis, Cannon dish cloth.

Tray. Cost of materials: $2. Time: 3½ hours.

Book cover. Made of remnants of tray materials. Time: ½ hour. Wall paper, Katzenbach and Warren.

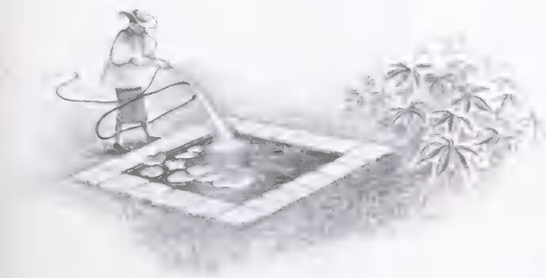
Pot holder. Cost of materials: $.30 for two. Time: 1½ hours each. Casserole, Hammacher Schlemmer.

Mat. Cost of materials: $.60. Time: 1½ hours. Linen mat, Macy. Plate, Gerard.

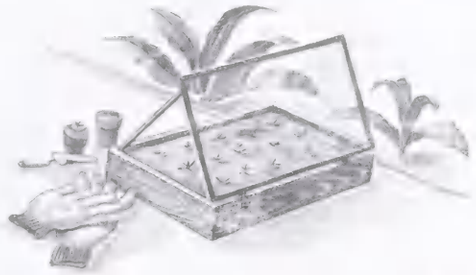
Net wash cloth. Cost of materials: $.27. Time: 1½ hours. Tarleton wash cloth. Cost of materials: $.15. Time: 2 hours. White Knight soap, W. and J. Sloane.

Gourds. Cost of materials: $.20 plus cost of vegetables. Time: ½ hour for a bowlful. Wood plate, Gerard.

Edges cut by Wiss pinking shears.



POOL WITHOUT PIPING COSTS LESS



GROW MANY PERENNIAL PLANTS FROM SEED

Tips on GARDEN ECONOMIES

by MRS. JAY CLARK, Jr.



GRASS RARELY GROWS IN SHADE. USE FERNS

BALANCING the garden books is a thankless task. With a sinking heart check stubs are added up, and the season ends on a note of sadness instead of thrifty glee. Modern ardening has been deplored as an expensive occupation, which rightens many away from even attempting the pastime. But dispassionate survey of general activities shows needless loop-oles through which the money seeps. Many such escapes can e avoided if the gardener examines each angle in advance to nd out how a maximum of satisfaction can be permanently btained for the smallest outlay and then carries out his find-ngs with stern determination. It is often not the easiest way, or completely expressive of personal desires, but economy ldom is! Taking up some of the component parts of the average nall home area, the following suggestions should be of in-rest to the thrifty gardener, and the means of saving red nk.

HE LAWN. A good lawn entails much labor and expense in its reation and upkeep. The careful spender will have as little as consistent with his plan, merely green communicating spaces om one area to another. In building he will place the house the front edge of the lot, automatically doing away with any panse of sward. Where existing conditions provide a wide belt tween house and street, a foreign treatment rapidly gaining ceptance here is to edge the property with a liberal planting trees—Planes, Locusts, Maples, evergreens—permanent and lf-maintaining investments. Then fill the grass in front of ese with naturalized bulbs, and let it go meadow-wise with nly occasional scythe cutting. The house area is separated by dge or shrubs, within which inclosure the lawn is a small car-t easily kept in order. In making a new lawn the thrifty gar-ner studies the methods of procedure and knows the cost in vance. Never, for either construction or renovation, does he ve the matter to the unknown landscape gardener, who is t to bring in unnecessary loads of weedy loam and manure th problematical results but unfailing bill. To keep an es-blished lawn from becoming spotty, weed constantly (a kitch-fork with steel tines bent over half an inch is a formidable ol); fertilize fundamentally with the cheap foods, fine bone flour and hard wood ashes; top-dress bare spots with nitrate of soda solution, a quarter of a pound to ten gallons of water, and reseed whenever the need is apparent. Generally speaking the price of seed varies with its permanency, and thoroughly re-cleaned (weedless) mixtures cannot be bought for much less than four to five dollars a bushel. But cheaper ones are apt to die out, and cheap gardening never means *probable* replacement. Less water will be used by laying the nozzleless hose directly on the ground than by whirligig sprays. It is rarely economical to persist in trying to grow grass in shady spots even with the mixtures advocated for the purpose. Instead use ground covers: Pachysandra, Ivy, Vinca, interspersed with Ferns and wild growths: they are money savers.

PERENNIALS. Seeds have been called the mainstay of the poor gardener. Still there is little use made of them in connection with one of the greatest garden outlays: the acquisition of perennial stock. Where space restricts these plants to a few dozen there may be little incentive to self-grow them, but in larger areas no rich abundance of perennials is cheaply obtained unless they are home grown. Fortunately many are as easily procured from seed as annuals or biennials, and if sown as soon as the seed is ripe in midsummer will flower the next year. Some of the easiest to deal with in this (*Continued on page 77*)



LAWNS ARE EXPENSIVE. KEEP GRASSY AREAS TO A MINIMUM

DNA REINDEL

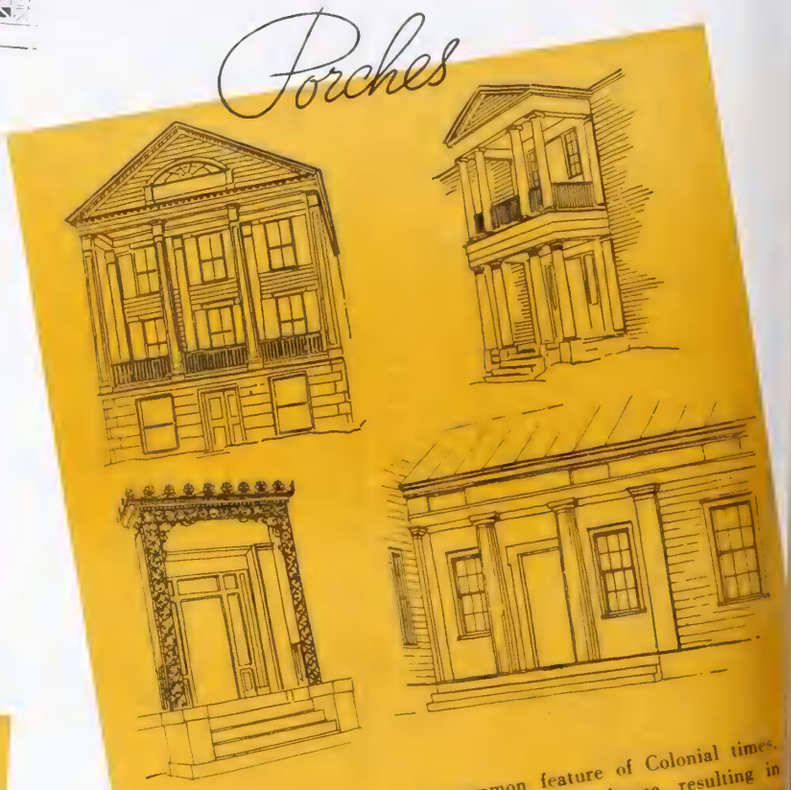


DETAIL CHART

#3

GREEK REVIVAL

Porches



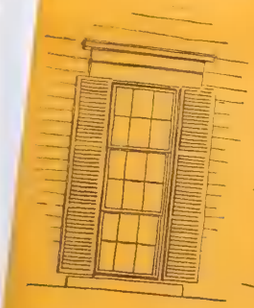
The portico, which was a common feature of Colonial times, during the Greek Revival merged with the house, resulting in the temple form (1). In later houses these classic proportions were lightened somewhat. During the Greek Revival the Doric order (4) was used first, later the Greek Ionic (2), and then the Greek Corinthian. Square piers were sometimes substituted for columns. (1) Iron was frequently used for the porch (3).

Types



Although the temple form of house was the most common type and was used for houses of various sizes in different parts of the country, there were other forms that were more simple. In the section west of the Alleghenies, for instance, Greek motives were adapted to the very small house with naïve and pleasant results. In New England and upper New York State also there are many houses of this period that are full of suggestions for those who are building today. The Greek Revival house, in other words, is being received in good architectural society.

THE GREEK REVIVAL was introduced by Thomas Jefferson but reached its full development from 1820 to 1850. The temple-like house was its most common form: a strict following of the classic orders, first Roman and later Greek, with bold proportions and heavy detail its chief characteristics. Wood predominated, although stucco became popular and cast iron came into wide use. This phase of architecture, which lost popularity and until recently was almost universally condemned, is finding more defenders, particularly in its simpler forms. Howard Major calls it our "only thoroughly American architecture."





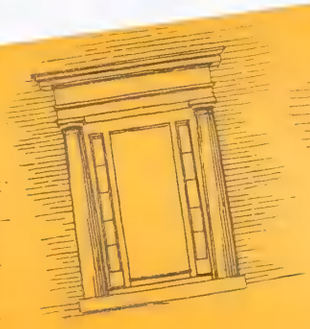


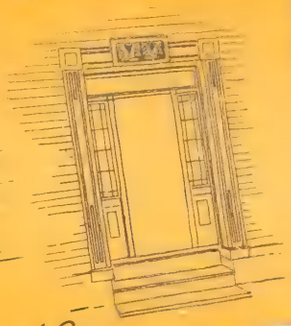


Windows

The square-headed window initiated in about 1810 increased in use (3); window frames became narrower and in masonry walls were set back; sash and bar were reduced to narrowest width. In 1819 lintels were used with center and ends raised and ornamented, becoming heavier later (3). The Palladian window became rare but was found occasionally with elliptical arch (4). Frieze windows appeared.







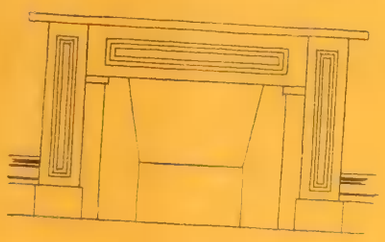


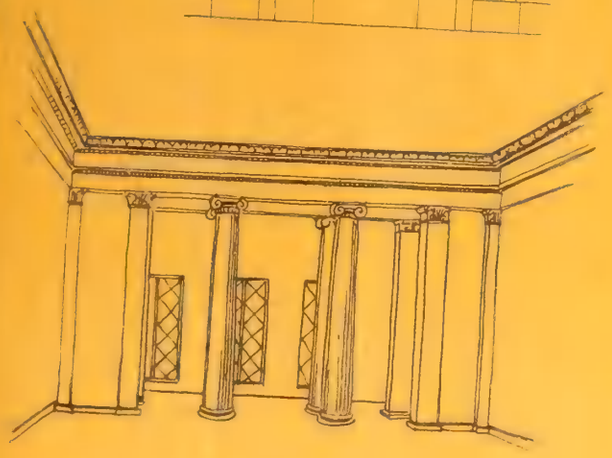
Doorways

The most common type of door has a square transom and sidelights (1), although the elliptical and circular transoms (4) are also found. Engaged or free-standing columns with a full entablature (1, 2) form the enframement or often there are columns at the mullions of the sidelights (1). A simpler form has a reeded and fluted architrave with corner and center blocks, often carved (3). Doors are also frequently framed with square piers (1)

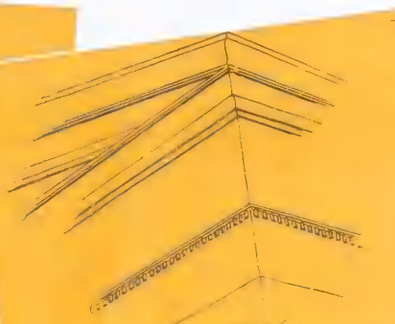
Interior details





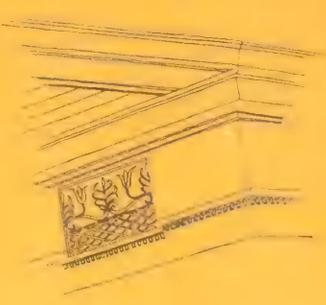


Before the Greek Revival rooms had various forms, the oval being especially popular. These gave place to rectangular rooms, high studded, with heavy detail, wide doors and plain walls, usually without even wall paper. Rooms opened into each other (3), conducive to large gatherings rather than privacy. Fireplaces often were of black marble with plain Doric columns or pilasters with no over mantel (2). Door and window architraves were reeded or fluted with square blocks at the corners; windows extended to the floor (1).



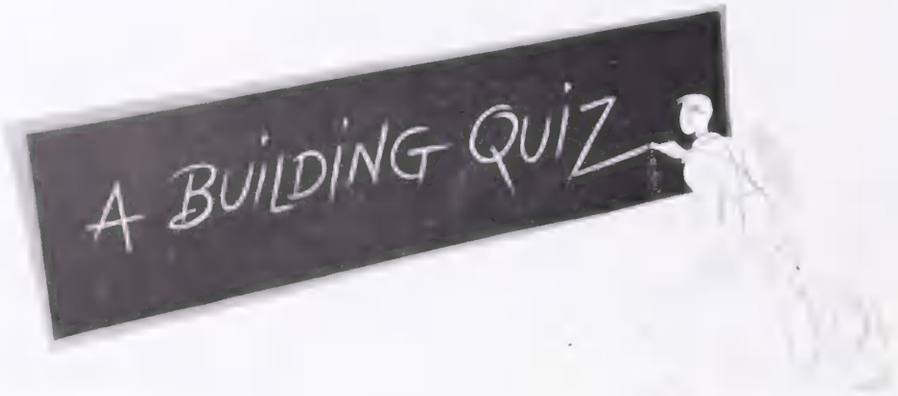






The Colonial house as a rule had only the cornice (upper member of entablature). In the Greek Revival period the full entablature is used first on the portico or pavilion (3), and then extending all around the house. The bold, heavy moldings of this era were in great contrast to the light, delicate ones of Adam influence of the preceding period. The frieze window comes in to give light to attic space. This is often covered with a decorative grille of wood or iron (4).

Cornices



SEVENTY QUESTIONS ABOUT HOUSES. SEE HOW MANY YOU CAN ANSWER BY YOURSELF. THEN TURN TO PAGE 81 AND MAKE OUT YOUR SCORE

DO YOU KNOW

1. What is a gambrel roof and what is its chief advantage?
2. What is the origin of the phrase, "Dead as a door nail"?
3. When and where was the first bath tub, piped with hot and cold water, used in this country?
4. What is the difference between a brick masonry and brick veneer wall?
5. What is a double-hung window called in England?
6. What is the difference between vitreous china and porcelain enameled iron?
7. Where is each ordinarily found in the house?
8. Who was mainly responsible for rebuilding London after the great fire of 1666?
9. Did he design any buildings in this country?
10. What is the jamb of the door?
11. What are other names for a down spout?
12. Who was responsible for the Greek Revival in this country?
13. Which is better construction for an outside wall, stucco on wood lath or on wire lath?
14. What are jalousies? Where used?
15. Is insulation efficient in direct ratio to its thickness?
16. What is the purpose of the footing when used at the base of the foundation wall?
17. Why is it better to lay the sub-floor diagonally?
18. How high should a chimney project above the roof?
19. What part does a fuse play in electric wiring?
20. What is the origin of the Monterey house?
21. What is the origin of the overhanging second story often seen in the early American farm house?
22. Why are knots in wood shellacked before painting?
23. What changes in chimneys since the seventeenth century make Santa Claus' delivery problem more difficult?
24. Who said "The house is a machine to live in"?
25. What is meant by "furring"?
26. What is the purpose of the trap in a plumbing fixture?
27. Of what use is the lightning rod?
28. What is the origin of the word "window"?
29. What is the salt box house?
30. Why were crushed oyster shells formerly used in mortar?
31. What are batter boards?
32. If termites are present in a house are they likely to be seen?
33. Will killing the swarming termites help matters if a house is infested?
34. What indicates a poor outside paint job?
35. Name some of the causes.
36. What hard woods are commonly used for floors?
37. What is the cause of the sweating of basement walls?
38. How can it be remedied?
39. What does it mean to lay shingles 4" to weather?
40. Whence came the name Mansard roof?
41. What is a verge board?
42. What is the origin of the name "drawing room"?
43. Who made the original plan for the City of Washington?
44. What are the structural members that the floor rests on? The roof?
45. How does a carpenter's hip differ from a plumber's elbow?
46. What building material was commonly used in Colonial New England? In Pennsylvania? In Maryland?
47. What is a salient feature of the Dutch Colonial house?
48. What is cross bridging and what is its purpose?
49. What is the difference between cast and wrought iron?
50. What makes a floor squeak?
51. What is a louver?
52. Who designed Trinity Church in Boston? New York Public Library? State Capitol of Nebraska? University of Virginia? Tribune Tower in Chicago?
53. What is a smoke shelf and what is its purpose?
54. What does 1, 2, 5, mean applied to concrete?
55. Differentiate between an engaged column and a pilaster.
56. What are cut and fill?
57. How do they concern the house builder?
58. When cannot tar and gravel be used on a roof?
59. What was used for windows in the Colonies before glass?
60. What is a shed dormer?
61. Does the forced circulation of air actually lower the temperature in a room?
62. Why were roofs commonly steep in northern countries?
63. Is concrete a modern building material?
64. Differentiate between door trim and door frame.
65. Does metal paint affect the efficiency of a radiator?
66. What are the principal heating systems?
67. What is an escutcheon as the term is used in building?
68. What is the origin of the word "clapboard"?
69. What is the difference between a muntin and a mullion?
70. What eminent Americans are associated with these estates Arlington? Monticello? Mount Vernon? Westover?



NORMAN W. CARY



THE library of Mrs. Clare Boothe Brokaw's New York apartment is black, white—and books. This is the color scheme Gladys Freeman of James Pendleton used, the bright bindings of a wall full of volumes pouring color into the staccato precision of black and white leather armchairs with their bookcase arms, black and white plaid upholstery, white fishnet and black oiled silk curtains. Even the rug is white.

The dining room again is strong in contrast, for its walls are painted one of the fuchsia family reds, setting off a fine Foujita. At the windows are silver satin curtains and silver satin, again, is on the dining room chairs.

BOLD *Contrast*



For a Gardener's Christmas

A GARDENER'S A GARDENER the year round, so give him tools, an order for bulbs to be sent at the planting season. And, of course: A galvanized watering can with two nozzles, Stumpp and Walter. A long-handled fork, W. F. Marshall. A bamboo rake, Peter Henderson. A long-handled scythe, Stumpp and Walter. A wire-pronged grass rake, Vaughan's. A Keep-Off-The-Grass sign, Peter Henderson. A raffia doll, Lewis and Conger. In the foreground: A basket equipped with any tools you care to choose and soft white gardening gloves, Peter Henderson. A spool of gardening line, Stumpp and Walter. A wheelbarrow, the basket of which lifts out (the whole very light) and spike-fingered gloves (cheaper than ever before), Max Schling. In the wheelbarrow, a trowel with the proper depths for planting bulbs, Vaughan's. "What Happens in My Garden" by Wilder and "The Gardener's How Book" by Sherlock (Macmillan). "Lilies" by Woodcock and Coutts (Scribner's) and "The Art of Home Landscape" by Bottomley (De la Mare). All these books are to be found at Charles Scribner's

BEG TO REPORT

CHECK-UP AT THE END OF THE YEAR: THE SPECIALTY SOCIETIES RECORD THE RESULTS OF THE SEASON IN VARIOUS FLOWERS—NEW VARIETIES TO ORDER, PITFALLS TO AVOID

EACH year HOUSE BEAUTIFUL requests a report from the specialty societies which comprise the followers of certain flowers. Officers of these societies are asked to record the developments they consider of greatest interest during the year —new varieties, new pests, new controls, new ways to plant, colors which are popular or losing favor. Here is horticultural progress, the latest news for gardeners in their favorite flowers and favorite branches of gardening. This year's reports are on Roses, Chrysanthemums, Delphiniums, Rock Gardens and Iris.



ROSES

by R. MARION HATTON

American Rose Society

THE American Rose Society's Gold Medal Certificates this year went to Dr. J. H. Nicolas for the hybrid tea polyanthas, Rochester and Empire State. Rochester with flowers like Rev. F. Page-Roberts, and Empire State with large red blooms. Also, by the same hybridizer, Carillon, a hybrid tea much like the old Mme. Edouard Herriot, received a Certificate of Merit.

The John Cook Medal was awarded to the President Hoover Rose. The Bloomfield Medal, the prize given by the late George C. Thomas, Jr., for the best new everblooming climbing Rose, went to the Rose New Dawn.

Among the very new Roses to be found in catalogues this year are these: Annie Dupeyrat from France, a great big double Rose of a rare shade, real old rose. Fred Howard's new Carrie Jacobs Bond has coral rose flowers held stiffly erect on ramrod-like stems. Another one of Dr. Nicolas' creations is Gloaming, which has one of the longest, most artistically formed buds of any Rose now in gardens. The color is satiny pink with an amber flush.

One of the strongest, healthiest Rose plants we have seen this year is McGredy's Triumph. The flowers are of a warm pink with an amber overtone. Texas Centennial is a fine red sport of that splendid garden Rose, President Hoover.

One of the most satisfactory Roses of the last few years is Warrawee, originated by Mrs. O. E. Fitzhardinge of New South Wales, Australia. Warrawee's flowers, like a glorified Mme. Butterfly, are freely produced on a strong, healthy plant.

In the polyantha family, Anne Poulsen seems to be the best. It is a scarlet crimson of much larger size than the rest of the Poulsen tribe, and not so tall as most of them.

Among climbers, Horvath's setigera hybrid, Doubloons, and the wichuraiana, Easlea's Golden Rambler, appeared to me to be very much alike in their golden yellow flowers, although the plants are quite different.



CHRYSANTHEMUMS

by KENNETH POST

Cornell University

AUGUST and September were poor growing months in the major portion of the United States, and the season for hardy Chrysanthemums was somewhat later than that of previous years. At the Cornell University test plots, the hardy varieties are ten to fifteen days later than usual. The heavy freeze which occurred the first part of October has prevented many good varieties from flowering this season. This combination of conditions has caused much disappointment to those who planted the Korean hybrid varieties last year. These hybrids are of extreme value in many localities, but some varieties are subject to disease and winter injury more than other types.

Several types and varieties of extremely early seedlings were distributed by the United States Department of Agriculture in the spring of 1934 and have now had one hard winter to test for their resistance to northern conditions and two years' flowering to prove their merits in this respect. These varieties were sent to many of the state colleges under number and are not yet available from commercial sources. They have proved very hardy.

The Chrysanthemum Society of America went on record last year as favoring the workers with hardy varieties. The Society has formerly been of interest only to commercial growers but this desire will doubtless stimulate more interest in hardy varieties and increase the enthusiasm among amateurs.



J. HORACE MCFARLAND CO.

DELPHINIUMS

by LEON H. LEONIAN

American Delphinium Society

THE popular fancy has turned to self colors in Delphinium and selfs are coming on in a beautiful array of smoky lavender, lilac, orchid, violet, plum purple shades and in that indescribable color which, for want of a good term, may be expressed as blue-purple. These are all solid colors without a trace of any other shade, and when seen for the first time many such varieties have not been recognized as true Delphiniums! The semi-double, pure blue Delphinium (*Continued on page 74*)



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Conducted by ETHEL B. POWER



PLEASE TELL ME

EACH MONTH THIS PAGE ANSWERS QUESTIONS OF HOME OWNERS WHO WRITE OUR READERS' SERVICE DEPARTMENT

QUESTION 360: *Is it possible to paint the fiber board walls of my farm kitchen with a washable paint?*

ANSWER: Yes. First size carefully, then give them an enamel undercoat and follow with a finish coat of enamel paint. There are many good sizing materials on the market ready to use as they come from the can, or you can make your own glue size by dissolving 1½ lbs of flake glue to a gallon of boiling water. Exterior aluminum thinned with one quart of turpentine to the gallon also makes a good first or sizing coat and may be used for the second coat also if you wish. For your finish coat a high gloss enamel will wash better but be less attractive than a semi-gloss, although semi-gloss is also washable. Base your choice upon which factor is the more important, appearance or washable surface.

QUESTION 361: *Is it impractical to paint my house in winter?*

ANSWER: No. The most satisfactory temperature for exterior work is perhaps one of from 60° to 80°, but a satisfactory job is entirely possible if the temperature is consistently above 40°. Do not try to rush the job and apply your paint on "good" paint days, i. e., any time in dry weather when the air is free of small insects and blowing leaves and the temperature not below 40° or above 80°. Remember too that you must have a thoroughly dry structure, not just a surface dry one, and allow plenty of time after rain or snow for this drying out process.

QUESTION 362: *I have a hot water radiator in my kitchen connected with my hot water supply which is heated by a coal-burning stove in the cellar. When the radiator is on the water gets dirty and I have to let it run for a while to clear it. Will you please let me know the cause of this condition and its remedy.*

ANSWER: The cause is probably rust in your iron radiator. Replace the radiator with one of copper. Have the pipe which connects the radiator to the stove also of copper and you will, in all probability, correct the difficulty.

QUESTION 363: *I have out-swinging wood casement windows in wood frames set in masonry walls within an inch of the outside face. Our tropical showers are frequent and intense and the roof has no overhang. How can I keep the water from coming in around these frames as it has been doing steadily for the past five years?*

ANSWER: Your frames may have been poorly caulked or installed without caulking at all. Be sure the frames are properly fitted to their openings. Remove the outside trim molding and thoroughly caulk the space between the frame and the masonry at head and jamb with oakum and then replace the molding. For a thorough job the sill should be similarly caulked at the outmost edge and then set on a cushion of cement. This is not so easily accomplished. You have a severe condition. If feasible you could have your frames reset nearer the inside wall so that the outside reveal is deeper. This should be helpful in keeping the rain away from the frames.

QUESTION 364: *A hail storm pounded the surfacing slate from some of the asphalt shingles on my house roof. Will this make the roof leak? Can these shingles be repaired or will it necessitate a new roof? It is just occasional shingles that were damaged—the major portion of the roof remains in splendid condition.*

ANSWER: The slate on your shingles gives them their fire-resisting quality and protects the asphalt from being injuriously affected by the rays of the sun. Except in places where the roof is exposed to very high temperatures this last benefit can be ignored and if the damaged spots on your roof are neither large nor unsightly I should leave matters alone with the expectation that the roof will still give many years of service. On the other hand, if the damaged spots show up badly it is quite possible to renew the damaged shingles without renewing the entire roof. The one obstacle to this is in matching the color of the existing shingles, since almost all shingles change color somewhat.

QUESTION 365: *We are building a new home and are interested in Dutch ovens. We should like to know if the Dutch oven has a flue, and should appreciate any other information regarding Dutch ovens.*

ANSWER: In the early days when fireplaces were so large that one could walk in and stand up in them, the oven was at the side or back of the fireplace with its opening inside the fireplace itself. This was a very satisfactory location from the heating standpoint, for the oven heated quickly and was connected directly to the fireplace flue so no additional flue was necessary. Later the oven was placed in the side of the fireplace with its opening facing the room. This one had a flue of its own, sometimes at the front end and sometimes at the center. In both types of ovens the fire was built inside the oven itself. When the oven was sufficiently heated the warm ashes were raked out into the fireplace or occasionally into a second chamber placed beneath the oven. In a later development the fire was built in the lower chamber, which then had the flue at its back and the upper oven in which the baking was done had none. This arrangement, however, was less efficient. In his book, "Early Domestic Architecture of Connecticut," Mr. J. Frederick Kelly says: "These ovens had no connection with the chimney flues, they were used for baking by filling them with glowing wood embers from the adjoining fireplace. After the walls had become thoroughly heated the coals were raked out and food to be baked was placed inside. The opening was then tightly closed and the oven left to do its work, on much the same principle as the modern fireless cooker."



and a PICTURE window is most glorious of all

"... Out of windows we walk onto lawns into summer and meet men and women, and in winter windows are drums for the splendid music of storms that make us feel so masterly 'round our fires. But for windows, we should have to go out-of-doors to see the daylight. After the sun, which they serve, I know of nothing so beneficent as windows. Fie upon the ungrateful man who has no window-god in his house and thinks himself too great a philosopher to bow down to windows. May he live in a place without windows for awhile to teach him the value of windows. As for me, I will keep the high worship of windows till I come to a windowless grave."

Hilaire Belloc

● The very thought of a Picture Window suggests the sparkling brilliance and burnished beauty of L·O·F Polished Plate Glass, for superior quality is essential in glazing such a large and dominant area.

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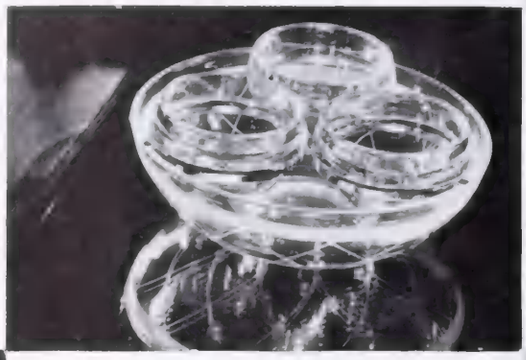
Quality Glass

· CONVENIENCES ·

For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect



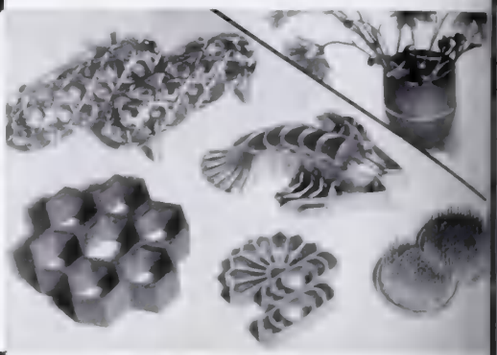
When you buy this bowl you buy four. The three little bowls lift out. Any of them can be used separately. For serving caviar or other canapés, even compotes, pack ice into the largest bowl. The set$5.95



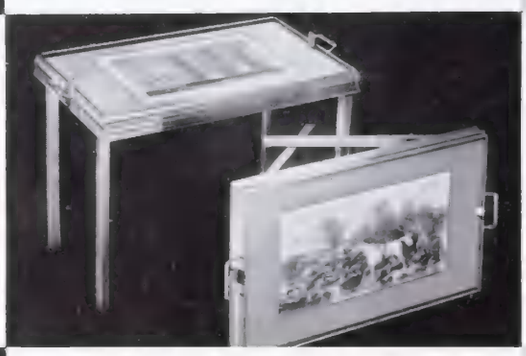
The ice cube is not at home in all drinks. When you need ice crushed, pop it into this neat jar, banded in color, and whack it with the pronged top, which will promptly reduce it to slivers. Post paid$1.25



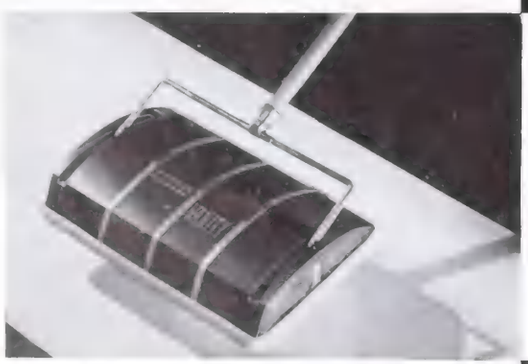
Indispensable to a household, the serving tray which folds away after hours. These are in natural wood finishes and in colors. On the tops there are sailing ship and hunting prints. Each one$8.50



It makes for close harmony at home to have all your glasses match. This set comprises fifty pieces: Cocktail, highball, Old Fashioned and whisky peg glasses, a shaker, stirrers, picks and muddlers. All.....$18.75



Flower holders so pretty that you will use them in shallow bowls so they show. In green, gold and silver finishes. The honeycomb and the spikes, $.75 each. Lobster and cocoon ones, $1 each. Remaining one$.35



Tacks and hooks and nails and other hardware you need for the hundred and one repair jobs in the house, segregated in orderly jars. They stand on shelves in the cabinet, which, complete with hammer, costs$6



PHOTOGRAPHS BY KE

A new carpet sweeper which is as handsome and modern as can be. Built on the best principles of aëro-dynamic design. In ebony, Catalina yellow or Riviera green, all three with chromium trim$6.45



A sturdy and attractive electric corn popper. Three wood side holders with baked enamel finish are as red as holly berries. A heat plate inside does the popping efficiently and quickly. Built for hard use$1.98



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ost of each scene: Ten cents or less.

en the fun of seeing the movies—*your* es—clear and brilliant on the screen. tmas for keeps . . .

at's what a family gets when someone Ciné-Kodak Eight. Christmas and a thou- lovely days you want to save.

It's a movie camera of remarkable economy. It gives you four times as many movies per foot of film. A 25-foot roll of Ciné-Kodak Eight Film runs as long on the screen as 100 feet of any other home movie film. 20 to 30 movie scenes—each as long as the average scene in the news reels—on a roll of film costing $2.25, *finished, ready to show.*

The Eight costs only $34.50. See it, and samples of the movies it makes, at your dealer's. What to give that's new, fresh, and will win everybody's heart? The Eight settles it. Eastman Kodak Company, Rochester, N. Y.

GIVE A KODAK



THE BOOKLET SHELF

Tell us what booklets reviewed on this page interest you and we will have them sent promptly. There is no charge except where mentioned. Since these booklets are of a timely nature, please make your request within three months after the review appears. Address: The Booklet Shelf, 572 Madison Avenue, New York

HOME FURNISHINGS

21. A Primer of Period Furniture. This is an extremely intelligent presentation of the important period styles in furniture from the Italian Renaissance down to the present day. The synopses that have been made are just the sort of information anyone interested in furniture or decoration would want at hand. The Mersman Brothers Corporation, Celina, Ohio.

22. The Crowd Comes to Our House pays tribute to the fact that we have rediscovered our homes as more entertaining than night clubs. Alvin steps forth with menus and recipes to cover the greatest variety of occasions you may be called upon to deal with. It will also show you some of the fine Alvin patterns which will give famous dishes their proper setting. There is a charge of 10 cents for this booklet. The Alvin Corporation, Providence, R. I.

23. Correct Table Settings illustrates not only correct table settings but settings which are unusual and individual. Many of the illustrations have been taken from the magazines, and there are four prepared by House Beautiful. 10 cents is charged for this booklet. Sterling Division. International Silver Company, Wallingford, Conn.

24. Smooth Sailing in the Kitchen may be accomplished by delegating to electricity those food-preparing operations which require muscular effort. By thus conserving your energy you will be able to have more free time and meals that are more varied and interesting. This booklet gives some valuable hints on how to lighten kitchen tasks. The Kitchen Aid Manufacturing Company, Dept. HB-1, Troy, Ohio.

25. Better Buymanship. Haven't you often wished, when you were shopping for something involving a substantial outlay like a rug, furs, or furniture, that you had more knowledge of just what to look for and expect in these products? You can secure just that kind of information in handy booklet form and at a cost of only 10 cents for the whole 1935 series by writing to the Household Finance Corporation, Chicago, Ill.

HOME EQUIPMENT

26. Correct Lighting for American Homes. A brochure of lighting fixtures designed to provide light without eye strain. There is a variety of good styles to choose from, and to help you in your choice, a chart is provided listing recommended fixtures for various rooms, halls and other areas in the house. Lightolier Company, New York City.

27. For the Home of Today Crane has designed efficient and beautiful plumbing fixtures for bathrooms, kitchens, laundries and powder rooms in colors and styles to suit a variety of decorative schemes. The booklet also devotes a section to heat and water systems and water softeners which have been planned with an eye to space-saving and decorative value as well as good performance. Crane Co., Chicago, Ill.

28. You'll Sing at Your Work! That is, if you have a well-planned, well equipped kitchen. And there is no reason why you shouldn't have one now that Uncle Sam and Westinghouse have put their heads together. Together they will help you finance your new kitchen and will plan it, whether you wish it done one step at a time or completely remodeled at once. This booklet tells you how to go about enlisting their help and pictures some tempting kitchens for you to choose from. Westinghouse Electric & Manufacturing Co., Mansfield, Ohio.

29. The Aga Stove, described in this booklet of the same name, will be a revelation to anyone acquainted only with the old type of coal stove. The Aga Stove is modern in design and operation, with cooking facilities instantly available at any time of the day or night. The booklet contains some helpful hints on the use of the slow and fast ovens for different types of meals. A. G. A. Company, New York.

GARDENING

30. Plant a Garden Chart deserves a place in every gardener's kit. It is a dial and by merely turning an arrow to the plant about which you wish information, all of it is there on the chart before you—time to plant, spacing, months of bloom, colors. On the back of the chart are notes on sowing, care and feeding, routing pests, some garden plans and another dial showing the colors that will harmonize in a garden. Send 25 cents to Peter Henderson & Company, New York City.

BUILDING MATERIAL

31. Economy Cottage Roofing. The develop of a new ten-ounce copper roofing and the pr low cost of copper makes this formerly high-p roofing available to the average home-owner cost comparable to other roofing materials. booklet tells you how to use it. The Ame Brass Company, HB-10, Waterbury, Conn.

32. Sheetrock Panelwood. An interesting chure showing some of the effects that ma achieved with this fireproof material. Ther instructions on how to use it for remodelin new buildings. United States Gypsum Com Chicago, Ill.

33. Building for the Future with Insulite guide-book on the subject of its title. It co an intelligent discussion of insulation and its for interior decoration, sound control and ance to the passage of heat. The Insulite pany, Minneapolis, Minn.

MISCELLANEOUS

34. Let Us Gallop Furiously to Fortnu Mason. But if we can't, we may order with don from their sixteen page booklet of n watering foods and beverages. Their food or assortments packed in hampers make reall tinctive gifts, as will any of the many un things that you will find here. Fortnum & M 697 Madison Avenue, New York.

35. The Story of the Writing Desk of F is a charming little tale of fifty years of manship in paper-making. More recently craftsmen, ever sensitive to letter-writing a changing needs, have designed distinguished accessories that you will be proud to own present as gifts. The story tells also of a s which has been developed by the Writing De Eaton and of which you may avail yourself w cost. Eaton, Pittsfield, Mass.

36. Winter Sports in New England. Durin coming season you can secure weekly bulleti weather and snow conditions in New Engla guide you in planning your trips to this p winter sports center. The bulletins will also c data on traveling and hotel facilities. If you further details write to the New England C They'll be glad to help you and to put your on their mailing list. New England Council, Statler Building, Boston, Mass.

37. The Secrets of Smartness can be lea Alma Archer was so convinced of this tha correlated her wide knowledge and experien fashion, grooming and personality developmen twenty lessons which are discussed in this bo Alma Archer, Studio 1211, 724 Fifth Av New York City.

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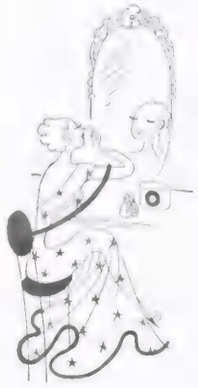
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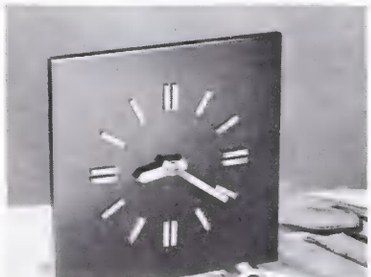
THE gentleman can wait while she powders her nose, but gentlemen this season like their waiting done with great consideration. When the hour is set for nine o'clock, he may be more patient if he knows that she, too, knows when nine o'clock has come. So we suggest the Du Barry for her dressing table. A vanity clock that can do its reminding with the greatest diplomacy and tact. It is a worthy table-top companion for dainty perfumes and colorful powder boxes. The Du Barry is only one of the gay and decorative new Seth Thomas Clocks, of which there are many others, for many purposes, at all prices. Seth Thomas Clock Company, Thomaston, Connecticut.



The "Du Barry" is *en famille* with the delightful accoutrements that litter dressing tables. Finished in delicate light ivory, with the dial ring in gun metal finish, setting up a most distinctive contrast. Recessed numerals are ivory. Hands are protected by convex glass. Width 4⅝ inches, Height 3⅜ inches. 8-day movement. $6.95

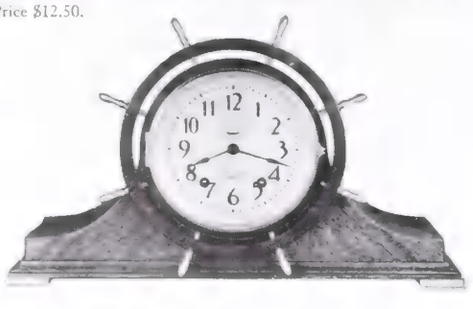


The "Lunar" is a gift that will make even the most set-in-his-ways male react with youthful excitement. With a simple twist, the spherical case parts and reveals hidden keys for winding or setting. It's "the most distinctive and novel timepiece of the decade." 8-day movement. Height 4 inches; width 3½ inches Price $12.50.



The "Phoenix" suggests good breeding. The 3½-inch dial is finished in gun metal finish. In contrast are the raised numerals, the novel hands and feet—all in brushed gold plate. Self-starting electric movement. Also key wound, called the BALTIC $12.50 for either model.

As Nautical as a rudder is the *Helmsman*. The ship's wheel circles and case are mahogany; the spokes, hinged sash and feet are brushed gold plate. Strikes ships bells, and has legible figures for those who can't remember what time is eight bells. 8-day movement. 13½ inches wide, 8¼ inches high. Price $50.00.



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BEG TO REPORT

CONTINUED FROM PAGE 67

varieties are still in their first stage of development despite a tremendous demand for them. They are very capricious and one cannot be certain that they will retain the purity of their color under altered environmental conditions. Soil and climate exert a great influence upon the purity of blue tones. Some varieties may exhibit a beautiful blue color so long as the weather remains cool and pleasant, but as soon as there is a warm spell the beloved blue becomes streaked with mauve!

THE EFFECT OF environment is very great not only upon color but upon almost every other characteristic that goes to make a good Delphinium. The length of the spike, the size of the flowers, disease resistance, etc., are very often controlled by the chemical and physical condition of the soil, by climate and by rainfall. One should be extremely wary about praising or condemning a given variety or strain.

STRONG AND STIFF spikes capable of withstanding driving rains and strong winds are in great demand, and the next notable development is going to be in that direction. It seems that our most prized specimens are notoriously weak spiked things and will easily break and become total wrecks just when they are at the height of their beauty. It is generally admitted that the hereditary make-up of the so-called English hybrid Delphiniums is generally lacking in stiffness. Our chief hope lies in the native species or in the strains of Delphinium in which there is a generous admixture of such species. For instance, *Delphinium scopulorum* has well anchored, wiry spikes and wherever the scopulorum "blood" has been introduced this stiffness of the spike is quite apparent. Unfortunately such hybrids have small flowers and are too leggy, with too much foliage and not enough flower spikes. However, it will be only a matter of a few generations to combine the showiness of the modern Delphiniums with the sturdy, wiry nature of such plants. From such a combination will also arise the true perennial Delphinium. While under the most favorable conditions many of the present-day hybrids may perform as perennials, in a very large region of our country Delphiniums become biennials or short-lived perennials. Such being the case, there is no incentive for the breeders to develop named varieties. We know that the mere application of a name endows a given plant with a magic atmosphere; consequently the price of such varieties goes right up and the person of average means who lives in less favorable situations is not going to spend money on a plant with only a meteoric life, no matter how great its splendor. In the case of a plant like Delphinium where newer developments follow each other in too great rapidity, I wonder if it is a wise thing to stress named varieties. A given plant may be a magnificent thing when judged by the standards of this year, but long before it can be propagated on a large enough scale to be placed on the market it may become a back number.

IN RECENT YEARS the cyclamen mite has been quite troublesome in many localities. This pest attacks the young l of Delphinium and the buds. The l curl up and assume a blackish pu color; the buds are similarly discol and fail to develop. Many persons take this for the dreaded root rot dig up their plants and destroy th The most effective measure against pest is to remove infested portions to burn them. If this is done care and systematically enough the pest soon disappear. Spraying with p thrum extract and similar contact secticides is alleged to be effective. I prefer the more drastic metho eradication; at least I am no lo troubled with the cyclamen mite.

ROCK GARDENS

by MONTAGUE FREE

American Rock Garden Societ

INTEREST in rock gardening is cidedly on the increase and becoi more widespread. At the first nat exhibition sponsored by the Amer Rock Garden Society, held at cinnati, entries were received states as far apart as Oregon and mont.

ROCK GARDENERS ARE losing the ti ous and defeated attitude of a years ago and instead of saying can't grow this and that." are ca about for means of modifying cul practices which will enable the succeed with the "miffiest" of "miffs." Consider the Trailing Arb which was by many considered in sible of domestication. This ye grower is offering pot plants tog with a guarantee that they will t if they are planted according to tions.

UP TO A few years ago, all but commonest and hardiest Prim were dismissed as impossible in ern North America. Today there several growers who report the suc ful cultivation in the East of difficult species; while along the P Pacific coast amateurs are gro them in such variety that they stitute a bewildering array.

SIMILARLY WITH THE alpine Rhodo drons. Quite recently they practically non-existent in Ame gardens, but during the past yea so scores of species have been suc fully established.

PLANTS FROM THE Cascades and I ies have been notoriously intrac in Eastern gardens. Enthusiast Colorado, Oregon and Washingtor studying alpines in their na habitats, transplanting them and ducing them to thrive in their gardens. From these sources, with aid of the cultural data which wi assembled, it is reasonable to hope very soon we shall be able to pr happy homes in Eastern rock gar for the gems of the Western mount

NEW CULTURAL METHODS are tried. A correspondent reports success in raising Primulas and

(*Continued on page 77*)

s from seed by the unorthodox
l of planting in early June. Some
ers are toying with the sphagnum
method of cultivating alpines,
ub-irrigated scree or moraine gar-
are coming more to the fore
ls in the cultivation of high
s.

IS EVIDENCE that rock gardeners
ecoming dissatisfied with mere
piles" and are demanding artistic
in addition to proper cultural
ons.

IRIS

by R. S. STURTEVANT

American Iris Society

ardener finds 1935 marked by a
distribution of recent novelties
eir success, despite the season's
s in many gardens.
tes and near-whites: Easter Morn,
ite, and the dainty Columbine
now vie with Oriana or the
d White Goddess; Ambrosia is
and Gloriole frosted blue, while
Gold and Natividad of satiny
ness are among the many cream

ows: Pluie d'Or and Coronation
indispensable, but the big, un-
able Lady Paramount has now
ed in Eastern Gardens. Lucrezia
nd Sundust loom. Eclador is big
ale and I am not quite happy
Happy Days and California Gold
rich but lower Gold Foam. They
loser acquaintance.
: Blue Triumph and Shining
echo back to the pale perfec-
tion of *pallida dalmatica:* Missouri and Sensation and Sierra Blue share honors in the middle range and Motif, Meldoric, and Baldwin in the very darks. Blue Banner has much of the blueness of the very old Chester Jay Hunt which many still value for garden effect.

Pink to Red: Little has been added to Airy Dream, Imperial Blush, Eloise Lapham and Ethelwyn Dubuar in deepening tones, but on the warm side Eros is a most satisfying pale yellow to peach pink and the venation of Clara Noyes, Noweta, or Hermene shows peach tinted in the garden. In the dark "reds" of so much recent interest most are proving effective in mass. The talk is of Burning Bronze and Cheerio, but one sees gorgeous masses of Dauntless, Indian Chief, Red Radiance, JEB Stuart, and War Eagle. Copper Lustre, Avondale, and Maya I have a real wish for.

THE INTEREST HAS swung from clear tones of blue, white, yellow, or "red" to blends of brown and gold and rose and apricot. Coralie, Rameses, Mary Geddes and above all Jean Cayeux possess this appeal. Junaluska, Summer Tan, Hasse Oobea, Lily Pons, Jean Lafitte and others from Nashville seem equally lovely. Eclat and Golden Flare have touches of real orange while K. V. Ayres, Robert, and Forest Naiad are soft neutrals. Cortez, a richer Reverie, is beautiful among the bicolors. Certain colors, a certain something appeals to each of us—the garden scheme calls for this or that in mass or silhouette and we select the variety that suits regardless of its novelty—the breeders have offered us a bewildering number to inspect.

TIPS ON GARDEN ECONOMIES

CONTINUED FROM PAGE 61

r are Delphinium, especially the
se type; Aquilegia; Hollyhock;
n Monkshood, *Aconitum napel-*
Pansies; peach-leaved Bellflower,
nula persicifolia; blue Flax,
perenne; Anchusa; Pyrethrum;
wrue, thalictrum in variety; gar-
Heliotrope, *Valerian officinalis;*
phila; *Scabiosa caucasica;* the
g Primroses, oenothera, and ori-
Poppies. All these may be raised
eed in the open border, nor is
ich transplanting and moving re-
for the finest plants are often
sown in place and not disturbed
maturity, except to thin out the
For hybrids or varieties which
seed or germinate readily, in-
by division. Do it in the late
r or autumn for spring-bloomers
s Violas, Dianthus, Sedum, Primu-
lox, Nepeta; in the spring for fall-
ng species: hardy Asters,
nthemums, Artemisias, Japanese
nes. Endless Foxgloves and Can-
Bells, both biennials, are easily
from seed.

BS. This material is usually
for two purposes: in mass for
, boundaries, backgrounds, or as
ens grown for individual form
eauty. Where large numbers are
d, careful choosing keeps the
lown, and it is wisdom to take
le of years in trying out pro-
specimens, rather than to buy
on hope. Theoretically the best
ens for general use in our transi-
tion zones are Hemlock, *Tsuga canadensis,* and American Arborvitæ, *Thuja occidentalis.* Roughly speaking it would take twenty-five 3′ to 4′ specimens to inclose a 75′ lot frontage at a cost of $60 and $40 respectively. But under certain conditions of soil and exposure these are failures, dying out quickly and having to be replaced, while the Japanese Yew, taxus, costing originally twice or three times as much, proves permanent. No one can predict what will happen, so the careful gardener tries out specimens of such proposed materials before he plunges deeply in ordering. Inexpensive deciduous shrubs for mass are Privet, Lilac, Spiræa, bush Honeysuckle, Hornbeam and Hawthorn, the last two being slow in growth but most worth while, and the price for a 75′ planting ranges from $10 to $30 in the order given. For specimen use it is best to concentrate on proved varieties that time has tested, unusual forgotten ones, little asked for, hence cheap: the Fringetree; halesia, Silver Bell; Smokebush, *Rhus cotinus;* bush Clover, lespideza; flowering Almond; magnificent Snowball, *Viburnum tomentosum.* Buy only in numbers for which there is a definite advantageous spot with ample room for development. Box outside of favored conditions is not to be thought of in the economical garden.

PATHS. In these most important garden details suitability to other surroundings is the first factor to be considered.

(*Continued on page* 80)



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THE CHRISTMAS GIFTS—WHAT THEY COST AND WHERE TO GET THEM

(Continued from pages 42 and 43, 44 and 45, 46 and 47)

FIVE DOLLARS AND UNDER

1. Salt and Pepper Shakers. Crystal and plated silver. Made by Poole Silver Co. $1.25 a pr. R. H. Macy & Co., New York City.

2. Note Paper. Eaton's. Left. Mayfair. 24 sheets and 24 top-fold semi-notes, 48 envelopes. Narrow colored border. $2. Right. Foreign Mail. 36 large folded sheets of sheer paper. Envelopes lined in color. Each sheet embossed with design of an old packet ship. $1. These available almost everywhere.

3. Candy. Whitman's. In Christmas boxes. Available almost everywhere.

4. Cheese Board and Knife. Made by Chase Brass & Copper Co. 15⅞ inches long. Chromium and Walnut. Board and center strip may be removed, making a cocktail tray. $3.75. Buffet Shop. Lewis & Conger, 6th Ave. at 45th St., New York City.

5. Candlestick and Grapes. Candlestick, polished wooden block with white porcelain bird. $4.50 a pr. Grapes, polished wood, copper stems, brown, purple and yellow. $3 a bunch. Pitt Petri, Waldorf Astoria, and 501 Madison Ave., New York City.

6. Clock. New Haven Keyless Artlarm. Chrome with two-tone silvered dial. You pull a small cable to wind. 4½x4½ inches. $3.49. R. H. Macy & Co., New York City.

7. Seeds and Seed Sower. 14 packages of seeds and Sowrite Seed Sower. Schling will make up your own gift orders of seeds or plants, inclosing a gift card. $5. Max Schling Seedsmen, 618 Madison Avenue, New York City.

8. Plate Covers. Glass with decorated knobs. $2.25. For postage, add 25¢. Madolin Mapelsden, 825 Lexington Ave., New York City.

9. Bud Vases. Breakfast tray series. Crystal. 2 inches to 3½ inches high. $1 each or $5 for set of six. Pitt Petri, Waldorf Astoria and 501 Madison Ave., New York City.

10. Hurricane Candle Lights. Green or white painted tin, with heat-proof chimneys. 12½ inches high. $2.75 a pr., postpaid. Madolin Mapelsden, 825 Lexington Ave., New York City.

11. Pincushions. Segmented taffeta ball. $1. Hassock, quaint oil print, ruffles glazed chintz. $1.75. Eleanor Beard, 519 Madison Ave., New York City. Satin basket of fruit. $1.83. Boudoir Shop, R. H. Macy & Co., New York City.

12. Tie Racks. Hand carved with decorations in color. 11 inches wide. $1.95 each. Closet shop, Lewis & Conger, 6th Ave. and 45th St., New York City.

13. Inkwell, Pen and Thermometer. Mirror inkwell, $3.50. Chrome and crystal pen, $2. Gift Dept., W. & J. Sloane, 5th Ave. and 47th St., New York City. Thermometer. With square blue or silver mirror base. $4.25. Hammacher, Schlemmer, 145 E. 57th St., New York City.

14. Flower Pots with Wire Holders. White wire, 4 graduated rings, 10″ high, 4″ wide, complete with glazed flower pot, $1.50. White wire—7¼″ wide, complete with glazed flower pot, $1.50. Garden Dept., Arden Studios, 460 Park Ave., New York City.

15. Lovebird Book Ends. Ivory or light blue, they are $3 a pair. At Bullock's-Wilshire, Los Angeles, Cal.

TEN DOLLARS AND UNDER

1. Flower Baskets. Venetian opalescent glass, handles decorated with grapes in flecked gold. 7½″ tall by 8½″ wide. $10 a pair. Mary Barlint, 797 Madison Ave., New York City.

2. Inkwell. Imported pink and white hexagonal-shaped faience inkwell. $7.50. Elsie de Wolfe, 677 Fifth Ave., New York City.

3. Coffee Urn. Pure polished copper, complete with alcohol lamp. Holds 5 demi-tasses. $8.95, plus postage—40¢ east of Mississippi River, 65¢ west of Mississippi River. Bazar Français, 666 Sixth Ave., New York City.

4. Cigarette Holder and Ash Trays. Sheffield Plate. Cigarette holder, $5.50. Ash trays, $3 each. Ruth Berlin, 437 Madison Ave., New York City.

5. Cannon Towel Set. Serenade pattern. 7 pieces in jade, maize, blue or peach. $4.50. Altman's, New York City.

6. Men's Comb and Brush Set. Sterling silver, in brown sheepskin case lined with brown moire. $10. International Sterling. At Ovington's, 437 Fifth Ave., New York City.

7. Salt and Pepper Shakers. Sterling silver. 28-90. 4⅛″ high. Colonial gray finish. $8.50 a pair. The Alvin Corporation. At jewelers'.

8. Flower Pots. Imported. Directoire, white background with base and leaf in turquoise or rose. 8″ high, 8″ diameter, $4. 7″ high, 7″ diameter, $3. 4½″ high, 4½″ diameter, $1.50. Mayhew Shop, 603 Madison Ave., New York City.

9. Martex Towel Set. Rippletex pattern. 5 pieces. White only, with monogram in color, $10. Mosse, Inc., 750 Fifth Ave., New York City.

10. Bowl. Pear-shaped, sepia glass. Applied decorations. $9. Georg Jensen, 667 Fifth Ave., New York City.

11. Butter Plates. Sterling silver. 3″ in diameter. Made by Manchester Silver Co. 270 353. $1.95 each. Obtainable at most good jewelers.

12. Bowl Garden. Artificial flower garden in ball-shaped crystal vase. Diameter 6″. $5.95. Hammacher, Schlemmer & Co., New York.

13. Picnic Basket. Norwegian, hand-made with pattern burned in by hand. Name, "Tina." $7. Rebecca Dunphy & Grace Hutchins, 65 E. 55th St., New York City.

14. Ice Tub and Tongs. Silver Plate. Diameter 6⅛″. Gray finish. Made by R. Wallace & Sons Mfg. Co., $5 complete. Ovington's New York.

15. Tray and Soup Bowls. Lacquer tray, red or black with gold decoration. Size 11″ x 16″. $3.50. Soup bowls, $1 each. Plates $1.50 each. Gunn & Latchford, Inc., 323 Fifth Ave., New York City.

16. Flower Basins. White porcelain, for flower arrangements. 12″ x 8½″, $6. 8″ x 8″, with carved wood stand, $6. 6″ x 9½″, $4. Yamanaka, 680 Fifth Ave., New York City.

AT VARIOUS PRICES

1. Madonna Head. White glazed pottery. 5½″ high, by Hungarian ceramic sculptor, Berczi. $10. Gerard, 48 E. 48th St., New York City.

2. Guernsey Jug. With alcohol burner. Silver plated. One pint size. $13.50. Abercrombie & Fitch, Gift Dept., New York City.

3. Personal Adding Machine. Adds, subtr... and multiplies. Mottled black finish with po... $9.95. Chromium plated with case, $11.95. ... plated with case, $13.95. Hammacher, Schlem... & Co., 145 E. 57th St., New York City.

4. Non-Spill Rack and Cordial Glasses. G... base with chromium handles and rack wi... holds glasses in place by small locking de... on either end. Glasses are plain crystal. $12. ... plete. Abercrombie & Fitch, Madison Ave. at ... St., New York City.

5 Cocktail Accessories. Ark. Cocktail gla... may be placed inside, roof lifts off to s... $9.75 without equipment. Train. For napk... picks, etc. Without equipment, $3.50. With eq... ment. $6.75. $8.75. Saks-Fifth Avenue, Fifth ... at 50th St., New York City.

6. Crystal Urn and Highball Glasses. ... 8⅞″ high, 8″ across, $11. Glasses, $24 a d... Hampton Shops, New Room, 18 E. 50th St., ... York City.

7. Bacon Dish with Server to Match. Ster... silver, Chippendale style. Dish, 12″ long. ... Server, 8″ long, $5.50. Black, Starr & Frost... ham, Inc., 594 Fifth Ave., New York City.

8. China Flowers. Large cluster. Delicate sh... pink with green leaves, 12″ long, $25. Pitt P... Waldorf Astoria, New York City. Small clus... 4″ in diameter. Various flowers. Those sh... from $4.75 to $10.50. Wm. H. Plummer, 7 E. ... St., New York City.

9. Clock. Seth Thomas Phoenix. Gun-metal ... ish, raised hour markers, hands and feet ... brushed gold plate. 5½ inches high, self-star... electric movement. With 8-day movement, ... called the Baltic. $12.50. Ovington's, 437 ... Ave., New York City.

10. Vacuum Jug Set. Quart Tankard, 12″ ... and 2 etched glasses. Apple green, cardinal ... chromium plate trim. $15. Lewis & Conger, ... Ave. at 45th St., New York City.

11. Sculpture Portraits of Children. By H... Blair. Colored and in terra cotta color. Ori... $50. f.o.b. New York. Subsequent copies, ... $8. f.o.b. New York. Arden Studios, 460 ... Ave., New York City.

12. Mirror Breakfast Tray and Breakfast ... Tray. 25½″ x 14″ x 9½″. Silver mirror with ... glass gallery, natural wood or white legs. ... James Pendleton, Inc., 19 E. 57th St., New ... City. Wedgwood breakfast set. Blue and ... lustre. Complete service for one—17 pieces. ... Little Gallery, 20 E. 56th St., New York Ci...

13. Table Linens. (top) White cord initial ... colored linen with white borders, set of 4 ... mats and 4 napkins, marked with 2 letter ... each piece, $20. (lower left) Striped linen, ... with blue, wine or brown stripes, with glass ... on each side of mats, set of 4 place mats a... napkins, $16. (Left) White linen with co... corner and one cut-out letter, set of 4 place ... and 4 napkins, $18. (Right) Sheer Bisso lin... white and natural, with 3 initials in white, s... 4 place mats and 4 napkins, $24. Rosomax C... bell, 48 E. 49th St., New York City.

14. Leather Tray and Sewing Kit. Tray. ... ine leather, 16″ in diameter, with gold ... tooling. Alcohol proof. Base and rim of wa... leather in brown, green, blue or red. $... Alice Marks, 19 East 52nd St., New York ... Sewing kit. Genuine leather case in all c... Complete fittings. Size of case 9″ x 9″ f... $18.50. Alice Marks, 19 E. 52nd St., New ...



Good Connections

MAKE GOOD PARTIES

Today the smart hostess matches her electrical appliances as carefully as she assembles her other table appointments. Macy's contributes these matching pieces designed by a nationally famous manufacturer for the perfection of your party table,—perfection in appearance as well as performance. They are all in the new "Pioneer" pattern, all of the same fine chromium plate accented with walnut handles and feet. A.C.—D.C.

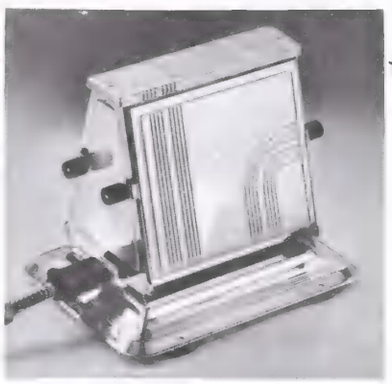
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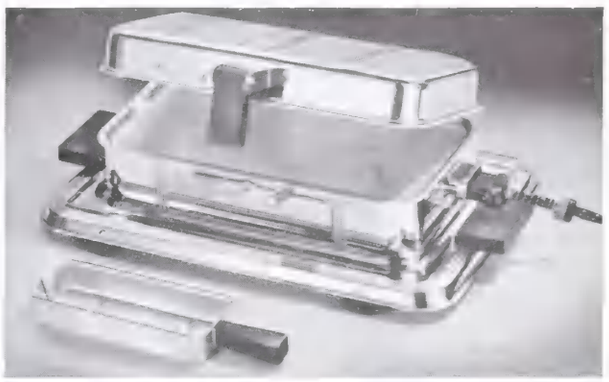
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34th ST. & B'WAY, N. Y. C.



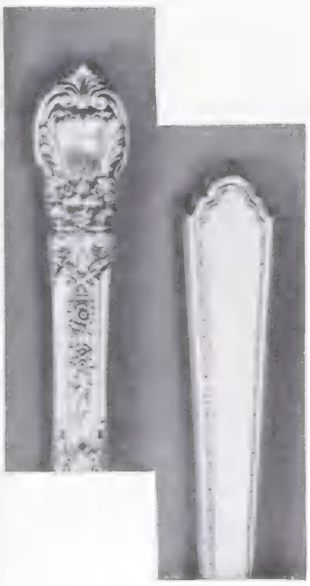
★



★



only for cash. Resulting economies including efficiency and volume save, we estimate, 6%. We endeavor to have the prices of our merchandise reflect this saving, subject to limitations over which we have no control.



Both are STERLING . . .

They travel in the same society—these pieces of sterling silver—they are seen on the best laid tables in the land—but they never go out together, so etiquette prescribes. For one, you see, is as dressy and formal as the diamond horseshoe on the opera's opening night; the other is "tailored" for those informal times when best taste is expressed short of top hat and tails.

Let your table silver ring true—in sterling, first of all, and in the right pattern for the occasion. Be a Christmas opportunist—suggest to your friends that you would like sterling to start a new set or fill out your present ones. And why not *give* sterling too—nothing is more precious or more appreciated. If you fill out the coupon below, we shall be glad to see that you receive literature and prices from all the leading silversmiths.

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Please have literature and prices on Sterling Silver flatware sent me at once.

My present pattern is
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(Kindly print name and address clearly, in ink)

For a cheering lift and no "Head" Try a **DUBONNET** *Cocktail*



THE French call this "the most civilized of all cocktails". For a *Dubonnet* is not only delicious . . . it braces you, cheers you, gives you gaiety and sparkle from the very first sip. Yet it always sits lightly. That is why knowing men say: "Make mine a *Dubonnet* Cocktail . . . it picks me up quickly; it never lets me down."*

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Simple to Make

Dubonnet Manhattan
½ Dubonnet
½ Rye Whiskey
Dash Angostura Bitters

Dubonnet Cocktail
½ Dubonnet
½ Dry Gin
Add slice of lemon

* *If you prefer it straight, serve chilled but not iced.*

A Schenley IMPORT

AB-149

DUBONNET

THE GREAT FRENCH APÉRITIF

This product for sale in any state wherein the sale or use thereof is unlawful.

TIPS ON GARDEN ECONOMIES

CONTINUED FROM PAGE 77

All other things being equal, grass paths are the last for the thrifty gardener to consider. Sod for continuous passage is expensive to acquire, and needs unremitting care. The cheapest path is flagstones laid directly in the grass or soil, flush with the surface. Country dwellers can often find suitable flat stones theirs for the taking; ambitious city gardeners have been known to make irregular thin cement blocks with the aid of pans. But even if the supply must be bought, there is slight cost for either installation or upkeep. Where the walk is on the "crazy pavement" order and there are interstices to be filled, avoid grass for the purpose, as such trimming runs into many hours of hand labor. Perennial plants—Thymes, Mints, Sedums—will save their cost in the long run; or the stones, if laid closely together, may be guiltless of any green growth. Concrete is, of course, unthinkable for any garden usage, but brick has long been a favorite and justly so. It improves with age, and where it fits at all, blends most happily with its surroundings. In climates of frost action, a foot of cinders is an obligatory bed for permanence, and hard-baked brick the only kind to be employed. But these first expenses will be offset by the other advantages: interstices take care of themselves, moss may come, little green things often appear involuntarily, the whole construction is permanent. In connection with any path edges, arrange the adjoining border so little care is needed. Running, drooping plants on the order of Aubrieta or ground Phlox need no trimming, while a turf strip requires continued attention.

PLANT MATERIALS. The first step toward thrifty buying is to find out what grows well in the particular type of soil and exposure present. Permanency can only be obtained by choosing species that thrive naturally in the conditions at hand. Changing them is an expensive process. A soil analysis is the surest method of determination. If the earth is light with little organic content, pick from the lists those plants recommended for such conditions—the Campanulas are an example. If it is naturally acid grow as many types as desired of the Heath family, Rhododendrons, Azaleas, Heathers, the Blueberry tribe. Heavy rich earth is welcome to gross feeders. The Rues delight in it; so do many of the Saxifrages. A reliable plant catalogue will give these suggestions. Light and shade conditions need consideration. Bloom will not come without sun, and stubborn continued use of would-be flowering specimens in lightless spots is throwing money to the winds. The second consideration for expenditure is to choose types needing the least amount of attention, for unless the owner has unusual leisure and energy to expend on garden care, someone must do it for him. Plants requiring much moisture do not grow naturally in dry soil, and will need hours of watering. Avid hungry roots demand deep preparation of the location at planting time and continuous fertilization. Hence in a dry spot the Cinnamon Fern is planted instead of the water-loving Royal, and Roses are not considered in the limited budget! Half-hardy specimens and alien shrubs taking many hours for adequ winter protection are avoided, as v as large numbers of summer bulbs tubers. Gladiolus and Dahlias, wh require days for lifting, drying proper storing. If Roses there must they are chosen because they are li as being black-spot resistant and dew proof, and a rustless Aster Snapdragon picked for that merit

THE CANNY GROWER watches for gains, and does not despise the o shunned collection of the good de These are no longer haphazard, named varieties of less spectac stock. If the frugal gardener will be patient enough to wait for matu great savings come by obtaining th young stock, for health counts ra than size. The small perennial cl and shrub become the large ones: gardener houses them during gr instead of paying board and roon the nursery. Novelties are not for frugal gardener, but he can con himself by discovering that the i ductions of a few years ago are advantageous buys of today. The f dollar peony has come down to five ten-dollar tuber to one, yet quality desirability are unchanged.

POOLS AND ROCK GARDENS. Eve the most optimistic these two fea cannot be classed as inexpensive. there are means to keep them being prohibitive. The simplest wa obtain a small water area is to em one of the fabricated pools, w metal or fabric, ready to sink in excavated ground and filled with w from the hose, with no piping requ These are satisfactory in small gar and permanent to a surprising de Where a piped type of pool is ferred, if connection is made with established water outlet of laundr garage, and the pipe laid barely un ground, (the water, of course, turne in the winter,) the process will cost little. The large cement pool need inforcing in its construction; the s one under five feet does not. A drip fountain may be arranged by con tion with some small reservoir su filled each day, the effect far outr ing the simplicity of the device. A rock gardens, it should never be gotten that the general theory of undertaking presupposes latent u ground moisture which affords root runs for the plants. No site sh be used for this purpose except a ural one with the feature of mois or some system installed at the mencement for such provision. cheapest is a series of tiles sun intervals in the ground by which water may penetrate clear to the r Any underground piping is expe to install and precarious of opera

FORETHOUGHT IN PLANNING the ga features and materials, and con ment with the thing at hand whi easily possible, changes the red time into comforting black.

Aids to economical gardening:

"The Little Garden for Little Mo Brewster.
"Lawns." Barron.
"Studies in Gardening." Clutton B
The plant and seed catalogues.

HOLIDAY BUFFET

CONTINUED FROM PAGE 29

Curried Shrimps

(20 Persons)

raw shrimps
ns
es garlic
n peppers
ips chopped
atoes
nches celery
strong broth
flour
espoonfuls
oil

4 branches parsley
1 teaspoon chopped thyme
2 bay leaves
1 tablespoonful Worcestershire sauce
2 tablespoonfuls curry powder
salt

the olive oil in a saucepan, add onions, chopped green peppers rlic. When onions begin to brown our, and when well mixed add es. Cook 3 minutes, and pour in Season with herbs and vege- and simmer in covered sauce- r ¾ hour. Press the sauce and h of the vegetable purée as will rough a sieve. Add the shrimps, have been boiled in highly sea- water and shelled. Heat thor- and add curry powder dissolved ttle extra broth. Serve in a chaf- sh, and pass with it a bowl of aky rice, a small dish of chutney me freshly grated cocoanut.

ple Cake With Custard Sauce

s quantity serves six people. It r to make several of these cakes, than bake one big enough for party.)

p butter
sugar
milk
nt)
ps flour
es

2 teaspoonfuls baking powder
1 teaspoonful vanilla
cinnamon
powdered sugar
melted butter

m together butter and sugar, add olk, and when well beaten add (into which baking powder has ifted) and milk alternately. Beat ghly, add vanilla, and fold in egg white. Pour mixture into a square baking tin lined with l paper. Cover with thin slices of sprinkle lightly with powdered and moisten slightly with melted Bake in good oven 35 minutes. done remove from pan, and place apple side up on a warm platter. Dust with more powdered sugar and with cinnamon. Cut into squares and serve warm, surrounded by a boiled vanilla custard.

Risotto With Chicken Livers

(For 20 Persons)

5 cups of rice
5 onions
1 cup olive oil
1½ lbs. mushrooms (peeled and sliced)
1¼ lb. chicken livers
chicken broth
1 tablespoonful Spanish saffron
¾ cup butter
½ cup flour
grated Parmesan cheese
salt and pepper

Chop 4 onions very fine, and let them cook in the oil until soft and yellow, but do not let brown. Wash the rice, and add it to the oil, stirring constantly so that it does not stick. Add broth a little at a time, until the rice is tender but not soft—with each grain separate. Season with salt and pepper and add the saffron, which has been soaked in a little extra broth.

Melt the butter and brown the onions and the mushrooms in it. Add chicken livers, which have been rolled abundantly in the flour, and sauté until a good brown. Add 1 quart broth, season with salt and pepper, and cook 15 minutes.

To serve: Put a spoonful of the risotto on very hot plates, make a slight depression in the top, and put in a spoonful of the chicken liver mixture. Sprinkle with grated Parmesan cheese, or pass cheese separately.

Mushroom and Oyster Soup

(Serves 4)

1 can Heinz mushroom soup
1 cup rich milk
1 dozen stewing oysters

Bring to a boil the can of mushroom soup to which has been added the cup of rich milk, seasoned with a little grated onion and finely chopped celery and salt and pepper. In another saucepan cook the cup of oyster liquor. As soon as it comes to a boil, add the dozen oysters and cook for about two minutes—or until they pulp up. Then combine the two mixtures.

ANSWERS TO THE BUILDING QUIZ

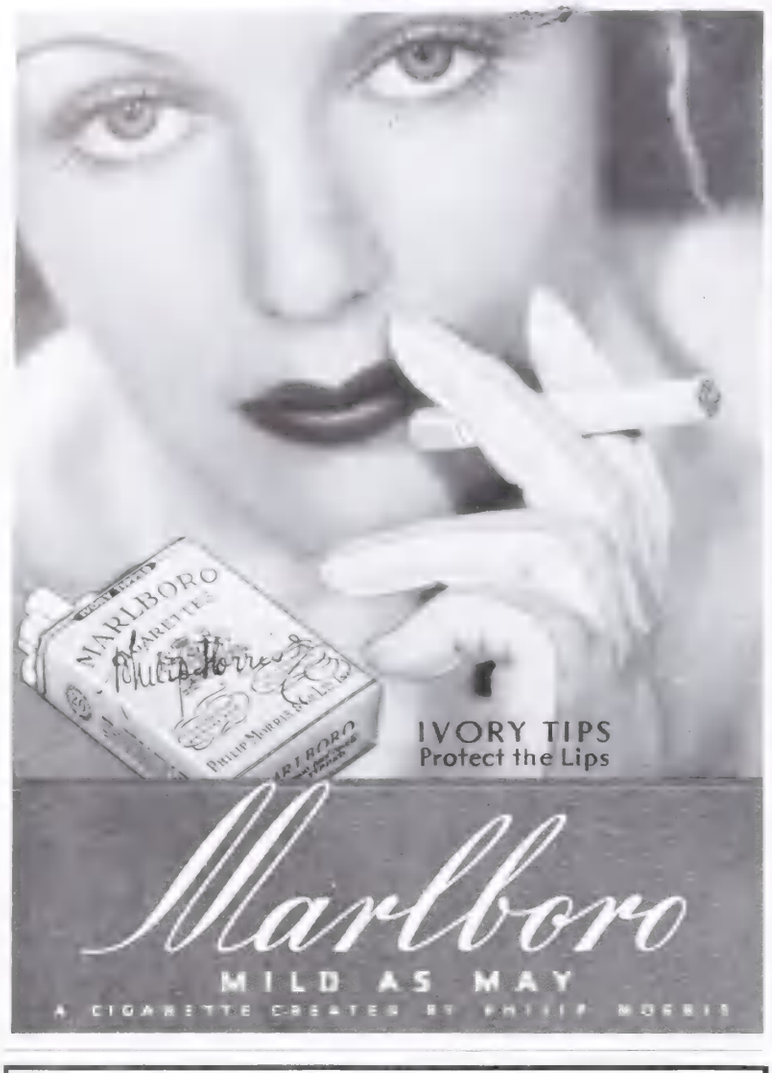
AS PROPOUNDED ON PAGE 64

roof in which the gable slope bent out between ridge and eaves. lower slope having a much eper pitch than the upper. It es greater head room in the attic d is said to have developed from attempt on the part of the colists to evade the high taxes assed against two-story houses, by king what was technically only one-story house virtually a two- ry one.

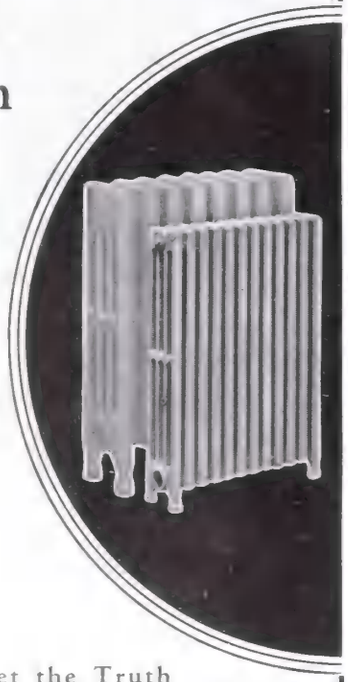
early days when doors were dded with nails the ends of the ls were bent over and pounded wn so that they could not be hdrawn. Because such nails ld not be used over again they ne to be known as "dead nails." first real domestic bath tub was seen in the city of Cincinnati on Christmas Day, 1842, when it was the feature of the celebration. It was not until 1860 that the best hotel in the City of New York advertised that it had three bath tubs.

4. Brick masonry is solid brick and strong enough to support loads. Brick veneer is a facing used for appearance. When so used loads are carried by another material, usually wood or metal frame.
5. Guillotine.
6. Vitreous china is an impervious white clay with an extremely hard, impenetrable glass surface. Enameled iron is sheet iron that has had a coating of enamel baked on.
7. Vitreous china: lavatory and





This *New* Slenderized Radiator takes up 40% Less Room



IT TAKES up 40% less room than other cast iron radiators; gives just as much heat and in 40% less time. Also costs no more than other radiators.

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Burnham Boiler Corporation
IRVINGTON, NEW YORK
Representatives in All Principal Cities of the United States and Canada

water closet. Enameled iron: lavatory, sink, laundry tray, bath tub.

8. Sir Christopher Wren.
9. He is said to have designed the Wren Building at William and Mary College in Williamsburg, Virginia.
10. The side of the doorway at right angles to the plane of the door.
11. Rain-leader. Conductor.
12. Thomas Jefferson.
13. On wire lath.
14. Blinds having slats arranged like louver boards and usually adjustable. Used in warm countries in place of windows.
15. No.
16. To spread the load.
17. It stiffens the building and permits the running of the finished floor in any direction desired.
18. Two feet above the highest ridge or obstruction and three feet above a flat roof.
19. It breaks an electric circuit before any sudden overload can damage the fixtures or blow out the lights.
20. It is a mixture of the Colonial traditions, carried by sea captains from the East Coast to the West in the last century, and the Spanish architecture already existing in California.
21. In Europe where houses were built directly on the street and the streets were narrow, the upper stories were projected to give more room and still not encroach upon the roadway.
22. To prevent the pitch in the knots from bleeding and burning through the paint, causing brown spots.
23. In Colonial times the large chimney had a very large and usually straight flue. Modern flues, whatever the size of the chimney, are much smaller, with linings usually not larger than 13" x 13".
24. The Swiss architect, Le Corbusier.
25. Wood strips applied to a wall or ceiling to provide nailing for a new surface over the old one.
26. To provide a water seal against sewer gas.
27. It directs the passage of electricity to the ground.
28. It was originally "wind's eye" and in the old Saxon hall was an opening in the center of the roof to permit the smoke to escape from the fire, which was simply built in the center of the room. In those times there were no chimneys.
29. A gable type with the rear roof slope much longer than the front and generally resembling a salt box. It originated when a "lean-to" roofed shed was added to a gable-roofed house.
30. As a convenient source of lime.
31. Wooden pieces placed in the ground to mark the corners of the house to be built. They carry the guide lines by which the foundations are excavated.
32. No. The destructive termites, the workers, conceal themselves in wood or in their tunnels. However, in the spring or fall the winged type swarm. These have thick waists, wings of equal length, and are a little less than ½ inch long. These winged termites are not the destructive type, but they breed the workers.
33. No. It will simply prevent their breeding new colonies of workers. The destructive termites will live on as long as they can maintain contact with the ground.
34. Blistering, cracking, scaling, ex sive chalking, peeling, spottin
35. Surface not clean, no priming wood damp, knots not first lacked.
36. Oak, beech, birch and maple.
37. The condensing of warm moist coming in contact with cold w
38. By furring out the wall to cr an air space and laying a new inside.
39. To lay them so that the lowe of each shingle protrude below edge of the overlapping shi above it.
40. From the distinguished Fr architect, François Mansard, originated it.
41. The board running up the g under the verge or edge of the jecting roof.
42. In Saxon times the first roon be separated from the Great to give the family privacy was ca the "withdrawing" room.
43. The French architect, Major P Charles L'Enfant.
44. Joists. Rafters.
45. A carpenter's hip is the ridge w two sloping planes of a roof together. Hence a hipped roof plumber's elbow is a right a pipe joint.
46. Wood. Stone. Brick.
47. Of the earlier houses a wide-spr ing low gable; later a gam roof whose lower run curved overhung to form a porch.
48. Diagonal braces between joists stiffen the floor and distri the load.
49. Cast iron is melted and poured a mold. Wrought iron is h and pounded into shape.
50. Usually inadequate nailing.
51. An opening with fixed slats placed as to give ventilation still keep out the rain.
52. Henry H. Richardson. Carrer Hastings. Bertram G. Good Thomas Jefferson. John Mead H ells and Raymond Hood.
53. The flat shelf at the top of throat in a fireplace and at bottom of the smoke chamber prevents down drafts from blo smoke out through the firep opening.
54. 1 part cement, 2 parts sand, 5 p crushed stone.
55. An engaged column is a round umn attached to a wall and jecting from half to three-quar of its diameter. A pilaster is a rectangular member projecting slightly, but also having a cap and base.
56. Grading terms. Cut is the am of earth to be excavated to rea desired level; fill the amount t added.
57. Cut is often difficult to dispose fill is expensive to buy. It is nomical to equalize the two if sible, using the "cut" to pro necessary "fill."
58. When it has a slope of over ¾ i in a foot.
59. Oiled paper and parchment.
60. Two or more windows projec wholly or partly above the e with a common shed roof slo back to the main roof.
61. No, but by increasing the e oration of moisture from the bo makes one feel cooler.
62. To shed snow. Also in the old Sa Hall to give more space for smoke from the chimneyless o fire to rise into.

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

. It was used by the ancient Ro-
ans in the Coliseum and other
ildings.
he frame is the solid piece sur-
unding the opening and notched
the door to shut against. Trim
the thin wood strip on the face
the wall used primarily to cover
e joint where frame and wall
me together.
s, when used as a final coat it
creases the amount of heat radi-
d.

66. Warm air, steam, vacuum vapor, hot water.
67. The plate surrounding a door knob, key hole, or light switch.
68. It was originally called clayboard because it covered the clay and rubble which filled the wall.
69. A muntin is the division between the panes of glass within the sash: a mullion is the division between sashes in a group of windows.
70. Robert E. Lee. Thomas Jefferson. George Washington. William Byrd.



Architectural terms: Compare the definitions as they are given below with the numerals on the drawing

ICK VENEER: Brick facing laid
ainst frame wall construction.
ILDING PAPER: Insulating paper
plied against sheathing.
EATHING: Boards applied against
ll studs.
ISTS: Parallel horizontal timbers
ming basic floor construction.
ATE: Horizontal timber support-
floor joists or roof rafters.
UDDING: Parallel vertical timbers,
ually 2" x 4"s, forming basic wall
partition construction.
IL STACK: Vertical pipe that re-
ves the discharge from plumbing
tures.
TLLION: Divisional member be-
een adjoining windows.
OINS: Stones or other material
d successively above each other
the corners of a building.
LLADIAN WINDOW: Three adjoin-
windows, the central one hav-
an arched head.
ADER: A vertical metal pipe to
ry off water from roof gutters.
NT: A pipe connecting with the
l stack supplying air to prevent
honage or back pressure at
mbing fixtures.
ASHING: Sheet metal applied to
viate water seepage at various
ces where this may occur.
ICKET: A water shed formed with
et metal behind a chimney.
DGE POLE: Horizontal timber at
apex of a sloping roof.
TTER: Shallow trough at eaves
carry off rain water.
AFTER: Sloping timbers running
m plate to ridge pole, forming
sic roof construction.
LL OF HEADERS: Series of bricks,
d with their ends exposed.
YSTONE: Central stone of flat or
rved arch.
MB: Side of window or door.
LDIER COURSE: A vertical course
bricks with edges exposed.

22. FLAT ARCH: The top of an opening formed by bricks (or other material) the bottoms of which are set on a horizontal line.
23. TYMPANUM: Triangular surface within the pediment.
24. LOUVER: An opening with a series of horizontal slats to permit ventilation but exclude rain.
25. LINTEL: Horizontal head over a window or door.
26. MUNTINS: Wood or metal separating panes of glass.
27. TRIGLYPH: Decorative blocks in the frieze of a Doric entablature.
28. ARCHIVOLT: Moldings on the face of an arch.
29. ENGAGED COLUMN: A vertical feature in the shape and form of a *round* column only a segment of which projects from the wall and supports the entablature.
30. REVEAL: The surface at right angles to the face of a wall at the side of a door or other opening.
31. PLINTH BLOCK: The lowest square member of the base of a column.
32. PILASTER: A vertical feature in the shape of a *square* column, but projecting only slightly from a wall and supporting the entablature.
33. FRIEZE: The middle division of the entablature.
34. CAPITAL: The top ornamental feature of a column or pilaster.
35. PEDIMENT: The triangular portion of a wall above the entablature.
36. DENTILS: Small blocks forming an ornamental row in a cornice.
37. CORNICE: Top projecting part of the entablature.
38. ENTABLATURE: That part of a building, faced with horizontal moldings, extending lengthwise above a series of columns or pilasters and comprising the architrave, frieze and cornice.
39. ARCHITRAVE: The lowest division of the entablature.

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Grinds Coffee	Extracts Juice
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Freezes Ice Cream	Drops Salad Oil
Sharpens Knives	Chips Ice

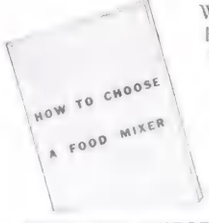
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Creme de Menthe
Apricot Liqueur

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A Schenley IMPORT

THE MOST FOR VERY LITTLE

CONTINUED FROM PAGE 35

finished on the outside with 4″ wooden strips laid horizontally, and on the inside with lath and plaster. Every other strip is reeded, giving an interesting texture to the wall. Being narrow they are less likely to warp and develop open joints than are wider boards. Wood walls and concrete base are painted the same color. Mr. Goodell suggests a positive color and favors a soft Indian red. The concrete base is furred out inside and lathed and plastered. Because this concrete foundation is thicker than the frame above there is a continuous shelf around the rooms at window-sill height.

OTHER ECONOMIES ARE the reduction of the cellar to the area just under the kitchen and the placing, in each instance, of the bath and kitchen back to back. Flat roofs mean there is no wasted space. Since these are not to be used as terraces and so not to be walked on, they are less expensive to build, the architect says, than the pitch roof. Also much of the furniture is built in, especially in the bedrooms, which means a reduction of space here to the minimum.

IF YOU STUDY the figures you will see that although all the essentials are included, the extras are not. Not included are refrigerator, range, Venetian blinds, screens and architect's fee. Omitted also in the figures are paving, planting and any outside construction. In other words the figures quoted will give you the house only. Important as this setting is, it is something that can be added later. It should, however, be planned at the outset as it is a vital part of a house of this type and absolutely necessary if the house is to be carried to its real completion and greatest livability. But if you start with the structure you will have an adequate, well built, convenient house, one that you will take pleasure in molding to your ways of living as your funds increase.

DESCRIPTION OF HOUSES

ON PAGE 35. The smallest of these houses is virtually one large room with a bath attached. Note, however, that there is an entrance hall which, although small, has a coat closet, stairs to the basement and connection with the garage. By throwing all the space into one large room the maximum use can be obtained from it. At the same time the different functions of the room are well separated but also well related. A partial partition conceals the kitchen equipment from the living room and a screen can be used to conceal it from the dining bay, if desired. Such a kitchen, however, might be made decorative enough to be exposed, and interesting enough to be the center of a party. Built-in beds give plenty of lounging space by the fireplace; the wardrobe closets opening into the passage to the bathroom are well placed. There is even room for a piano if the family happens to be musical. This house is planned to face the south. Thus there is morning light in the dining bay and plenty of sun in the living room. There are doors opening out to the terraces, one of which forms one side of a flower garden. With such intensive and intelligent use of the grounds the entire lot is included in the scheme for living.

PAGE 34, LOWER. The second house has a separate kitchen and one bedroom. This would be adaptable to the uses of two people who desire more privacy and can spend a little more than the first family. This house also has a small hall with stairs to cellar and entrance to garage, an essential feature if the house is to be used all year. A small hall separating bedroom and bath from the living room is also included, an equally desirable feature. The living room is used for meals as well as living purposes, and it has a built-in bed for the overnight guest. There is the desirable southwest exposure with plenty of windows on south and west sides and one window on the east to catch the early morning sun. The large terrace opening from the living room with its covered awning can be used many months of the year even in a colder climate. In fact, we are learning more and more that such an open room can be used to advantage even in spring and fall. In this lot it is protected from the north by a high wall and is open to the south.

PAGE 34, TOP. The third house has two bedrooms and makes an excellent plan for two women living together. Again there is a hall separating these rooms and bath from the living quarters. In this house the dining bay is in the kitchen instead of the living room. The drawing shows this southern elevation of the house and indicates, too, the moving of the meal to the out of doors on warm Sunday mornings or daylight-saving evenings.

WALLS PLAY AN important part in all these plot plans. They serve as screens along the boundaries or inclose the more intimately used areas where the form rooms whose ceiling is the sk Such walls must be high enough real to inclose—at least 6′—but they ne not be expensive. On all these pla they are of wood finished to look lik the walls of the house and construct of 4″ boards laid horizontally on pos driven well into the ground. The houses have flat roofs and decidedly u conventional fenestration with lar window areas and windows often ski ping around the corner. To this exte they are modern. They are so d signed, however, not from any preco ceived desire to obtain a house of th appearance, but because an irregul plan is more apt to give the best ar most economical use of space.

COSTS OF THE HOUSES

Estimated by Gordon Richards, Building Contractor, Lexington, Mas

	On Page 35	*Bottom Page 34*	*To Pa 3*
FOUNDATIONS:			
Clearing site	$20.	$20.	$2
Excavation	40.	60.	6
Concrete work	208.	248.	25
CARPENTRY:			
Rough lumber	225.	290.	31
Finish lumber	210.	260.	28
Doors and windows	260.	275.	30
Roofing	180.	210.	20
Carpenter labor	375.	475.	50
MASONRY:			
Concrete floors (slabs, garage, basement)	280.	335.	36
Chimney, fireplace, firestopping, steps)	125.	125.	12
PLUMBING:			
Roughing, fixtures, water, sewer	350.	350.	37
HEATING:			
Warm air	175.	230.	2
ELECTRICAL WORK:			
Wiring and fixtures	85.	100.	1
INSULATION AND PLASTERING:	210.	300.	3
PAINTING AND PAPERING:	200.	275.	30
MISCELLANEOUS:			
Hardware	50.	70.	
Linoleum	140.	160.	1
Rough grading	25.	25.	
Insurance	100.	100.	10
	$3,258.	$3,908.	$4,1

$500 may be deducted if garage not included.

PART-TIME SQUIRE

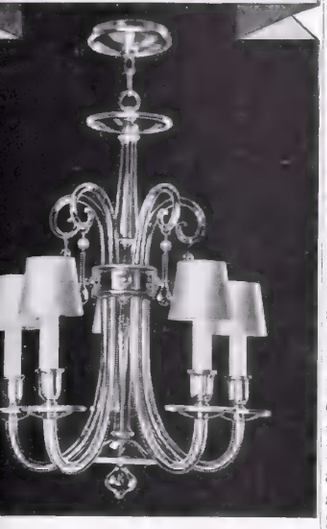
CONTINUED FROM PAGE 38

wasted; but whether the farm be five acres or two hundred, I should want to get as good a bargain as possible.

YET THERE IS an inhibiting factor here, too. The amateur usually, and rightly, wants picturesqueness. The place he buys is to be a home first and foremost, where he and his family may live happily ever after. But a beautiful, picturesque place may not be the best farm by any means, from the standpoint of topography or character of soil or economy of operation. Very well; the amateur may with a clear conscience give considerable weight to psychological and æsthetic advantages, for in the long run these are practical considerations for him. A stony New England hillside that would be beneath an Iowa farmer's scorn might be a bit of heaven to the farmer from New York City.

I NEED HARDLY point out here (1) the necessity for a good water supply, good drainage and reasonably decent s and (2) the desirability of really g soil, level land for garden and fi crops, a good wood lot and a w built house and barn. Other things w save building costs later if they already on the place—garage, tool sh chicken house, root cellar. Bearing ple and pear trees may or may not an advantage. It depends on whet they have been so badly neglected t they are expensive to spray, prune a harvest. Electricity, telephone, g

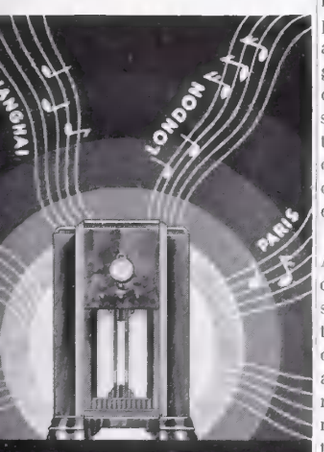
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roads, schools, churches, accessibility—these are factors that each family must weigh for itself, and they have much to do with the price of a place.

MUCH SOUND ADVICE concerning these things—in so far as they affect actual farming—can be obtained from bulletins of the United States Department of Agriculture and the state agricultural colleges, as well as from the local county agricultural agent, who knows what's what in his own territory. But with it all, the amateur wants to remember that his aims are fundamentally different from those of the professional and be guided accordingly.

BROADLY, THERE ARE two ways to go at small-scale farming operations. One may specialize in the production of certain things that especially attract him—apples, for example, or fruits in general, or poultry, or milk, or fine melons, or what not. This specialization, however, is likely to lead to the production of a surplus, more than the family needs, and the surplus must be disposed of. Sometimes the amateur can do that profitably, but the venture should be approached with caution.

MORE OFTEN, THE aim is to build up to the point where the small farm produces a fairly well rounded and complete food supply. There is a fine satisfaction in this. A man has a peculiar sense of independence and feels that his home really is his castle.

THE FOOD SUPPLY furnished by a small place can be remarkably complete. The more well rounded it is, of course, the more work it involves, and it is well to experiment rather carefully to see just how far one wants to go. For example, putting up an ample supply of fruits and vegetables for the winter means a good deal of kitchen work. It can be done, and done economically, but considering the availability of fresh vegetables and fruits all winter nowadays one may prefer to put up only a few choice home products and use the garden mostly for fresh things in season.

AGAIN, KEEPING ANY kind of livestock—cows and chickens, for example—makes small-scale farming an entirely different thing from when fruits and vegetables only are produced. The work with fruits and vegetables is seasonal, and some neglect is not disastrous. To keep animals means that somebody has to stick to a rigid schedule of chores 365 days in the year. Animals get their revenge for being exploited by slyly making us their slaves, bound hand and foot to serve them. If this work cannot be arranged readily and satisfactorily, it is better to leave animals out of the small-farm picture.

ON THE OTHER hand, nothing is so satisfying as working with animals, and with careful management I think nothing pays better than producing a family supply of milk and eggs.

MEAT PRODUCTION ON the small place is a different matter. The meat units, for the most part, are too large to be economical. No single family can get away with a thousand-pound steer, and very few with a seventy-pound calf, and there is no way to keep the surplus. A good deal of a hog's carcass, on the other hand, can be smoked, and if this is properly done, the home-cured product is excellent.

FOR THE MOST part, however, it is probably best to produce only a supplementary meat supply in small one-meal units. There can be a good deal of variety, though almost all of it will be poultry—chickens, which give broilers, fryers, roasters, capons and fowl for fricassees; and turkeys, geese, ducks, guinea-fowl, squabs. Wild duck and pheasant are not at all beyond the reach of the small place if there are proper facilities. The only small one-meal animals available are rabbits, but we have found them worth keeping.

PRACTICALLY, THEN, THE range of a small place in the North might take in either a seasonal or a year-round supply of vegetables and fruits, except those that can only be grown elsewhere—chiefly citrus fruits; a year-round supply of milk (including butter and even cheese); a year-round supply of eggs and of supplementary meats (poultry and rabbit); and perhaps a winter's supply of cured pork. This includes the lion's share of the average larder. Major exceptions are sweets and cereals or bread-stuffs. Honey, however, may readily be included, and personally I would not want to be without bees. Wheat and other grains may be grown for cereals and bread, too, but for my part I don't think they are worth the trouble.

PART OF THE artistry of farming consists in dovetailing all this, making one thing fit in with another, without waste of time or materials. It is not an easy art, and it can be learned only by experience and experiment.

AS HE PROCEEDS, the amateur farmer need not limit himself to producing good things economically. There are fascinating sidelines, with deep scientific interest, to explore. One may range afield into agricultural botany and biology; into plant and animal nutrition; into genetics and the breeding of plants and animals; into microbiology and the study of insects and parasites; into soil chemistry and physics. This in addition to such practical arts as grafting trees, experimenting with unusual fruits, vegetables, and nuts, building and working with all kinds of tools and materials.

NO PURSUIT, I believe, offers so wide a variety of interests as farming, or gives play to more different kinds of skill. And in some of these fields—plant and animal breeding, for example, where so much and yet so little is known—it is possible for the amateur to make genuine scientific contributions.

NO HUMDRUM HOBBY is farming. It is as exciting, challenging, and profound as the individual cares to make it, no matter what the size of the farm.

ONE OF THE first things to decide is the question of power—that is, whether to use gasoline power or horse power for the heavier operations. It is generally more economical, I believe, at least on a small place, to get the plowing and harrowing done by someone else and to have a garden tractor for cultivating and all the lighter jobs. Such a tractor will not only run all cultivating and weeding tools, but also a cutter bar for tall grass, a lawn mower, spraying equipment, light wood saw, concrete mixer, feed grinder, and what not. Or a small riding tractor will do all these things plus heavier

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A SMART DRESSING TABLE?

Each month HOUSE BEAUTIFUL *holds a competition open to all its readers (except professional decorators, architects and landscape gardeners).*

PRIZES OF $10 AND $5 ARE AWARDED FOR THE BEST SOLUTIONS OF VARIOUS PROBLEMS PRESENTED. THE DECEMBER PROBLEM IS:

DRESSING TABLE SKIRTS

Plan the skirt for an unpainted kidney-shaped dressing table, including mirror treatment.

Use the bare plan shown below as your basis. Submit sketches and describe exactly how your dressing table is made.

If you have already designed and made a dressing table you may, instead, send snapshots or sketches with full details.

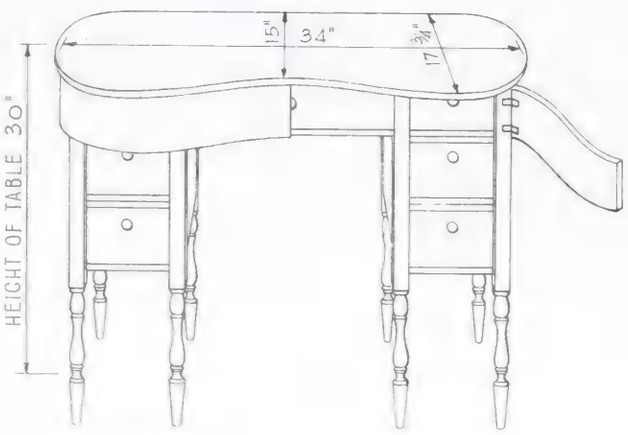
Materials specified must be actual materials, amply described as to color and pattern; or, better still, attach samples of fabric and trimming to your sketch.

You may shop for them in your local stores, stating name of store and, where possible, the manufacturer's name. In addition to materials and trimmings, give kinds of paint and other details used. Give *yardage of materials* and *approximate costs of everything.*

The Editors of HOUSE BEAUTIFUL, who are the judges in these competitions, will base their decision on *good taste, originality, workability and economy. The latter* is very important.

In the February HOUSE BEAUTIFUL, the prizes—$10 for first, $5 for second—and the names of winners will be announced.

Prize-winning solutions will be printed in full or in part, and HOUSE BEAUTIFUL reserves the right to discuss all solutions submitted. We cannot, however, enter into correspondence regarding entries. Material will not be returned unless accompanied by self-addressed, stamped envelope. All entries must be in the mails not later than December 23rd. Each contestant is permitted only one entry. Make your sketches clear: use only one side of paper, and please typewrite your descriptions if possible, though this is not at all obligatory.



Test out your decorative ideas for your own enjoyment as well as the chance of winning a cash prize. Address your entry, being sure to inclose a stamped, self-addressed envelope, to

SUSAN HYDE, HOUSE BEAUTIFUL

572 MADISON AVENUE, NEW YORK CITY

jobs, including plowing. A light truck or a station wagon can then be used for hauling.

HOWEVER, ONE MAY prefer to have one or more horses, perhaps animals that can be used both for saddle and for draft. If only one is kept, it will be necessary to have all equipment adapted to one horse. A horse today, outside the scrub class, will cost $200 or more, and work harness will come to another $40. The expense of keeping a horse will probably come to around $100 a year.

THOSE WITHOUT EXPERIENCE had better take an old hand along in selecting a horse. Eyes, feet, legs, teeth have to be inspected carefully. Sometimes it is possible to pick up a good draft animal from one of the large city milk-delivery companies. Anyone near New York might find it worth while to run over to the State Agricultural Experiment Station at Storrs, Connecticut, to consult with H. L. Garrigus, expert on farm horses.

THE VALUE OF the manure—especially in these days of high prices—helps somewhat in paying for the keep of horses and other farm animals. It is precious and should be stored in a covered, screened manure pit, along with all plant refuse, until it is thoroughly rotted.

WHEN IT COMES to dairy animals, I personally prefer goats for the small place, because the work is somewhat easier and the milk supply can be more closely adjusted to family needs, without a troublesome surplus. They are friendly and affectionate animals. Saanens and Toggenburgs give the most milk; Nubians give less, but are somewhat richer in cream. Six or seven goats can usually be kept for the cost of keeping one cow. Record milk production for a goat is around eight quarts when fresh, that is, just after kidding. Four or five quarts when fresh, however, is excellent production. A goat that gives less than two quarts when fresh does not pay, in my opinion.

AS WITH ALL milk animals, the supply gradually tapers off and finally ceases, usually not less than two months before the next kidding. There is therefore a gap when there is no milk supply, with either goats or cows; and in selecting animals, a long lactation period is as valuable an asset as heavier production for a shorter time. To fill in the gap, it is necessary to have more than one animal, with the breeding time staggered. Occasionally a goat will breed in the spring and kid in the fall, which is an advantage in balancing with animals that normally freshen in the spring.

PROPERLY HANDLED, GOAT'S milk is as good as cow's milk. The cream is white, not yellow, however, and it makes white butter. A goat must be fed as well as a cow if she is to produce well (though she will handle rough forage more efficiently), and the question of properly balanced rations must be studied. Goats are quite dependent on one another's company for happiness, which is an argument for keeping more than one. But then, cows like company too.

PERSONALLY, IN THE case of either cows or goats I would not get thoroughbreds —unless I were going in for breeding —but good productive grades with considerable amount of thoroughb blood. In this way, one does not for show points that have nothing do with production, and the financ loss in case the animal meets with accident is not so heavy.

PERHAPS THE BEST cow for the s place is the sleek, dainty Jersey. one that is young or in her prime, preferably somewhat large for breed. Be sure she has passed tuberculosis test, and does not h Bang's disease (contagious abortion) mastitis. She may cost $80 to $115. in the case of horses, it would be for the uninitiated to take some along who knows cows to help in ing the purchase.

IF CALVES ARE not to be raised, a may be bred to any local bull, me for freshening. The calf may be to the butcher for perhaps $4 to

FOR A REALLY large milk supply, Holstein is probably best; a good gr may give thirty quarts a day a freshening. Some amateur farm might like to experiment with milk shorthorns, a combination milk beef animal. The calves bring a l better price, since they are heavier in the case of bull calves, they may castrated, raised and fattened on place, and sold as beef steers. Sh horn milk is excellent in quality, h in butterfat than Jersey milk, and th fore better for drinking.

THE AMATEUR RUNNING quite a s place, with one or two cows or equivalent in goats, will not wa silo for storing corn in the form ensilage. He had better stick to crops—turnips, rutabagas, swedes succulent winter feed, since they be stored easily. He will probably his concentrate or protein feed, but duce his own hay. He will need to five acres per cow for pasture one acre per goat. Bluegrass with Dutch clover makes excellent pastur with perhaps some rye or wheat s for late fall and early spring.

IN ESTIMATING THE number of chic to keep, one may figure that a hen give 150 eggs a year, which is ave farm production. If day-old chicks bought, about half of them will males, and some are sure to die be reaching maturity. There must h brooder ready for them, and the chicks will need careful atten Many people do not buy chicks for reason, but replenish the flock by ing pullets each year.

WHITE LEGHORNS ARE, of course, best layers, but they are not m whereas Wyandottes, Reds, and R are good for both eggs and meat. adays baby chicks can be bought month in the year, so that with b ing equipment it is possible to a more or less continuous suppl birds at the right age for broilin frying. It is not difficult to lear caponize, or one may have som come in and do the job when the y cockerels are about eight weeks

AS FOR OTHER poultry: Geese are ably the easiest to keep, as they hardy and will live on legume pastu as long as it is available. Duck voracious eaters, and there should pond available for them; white P

robably the best to raise for duck- since they fatten up rapidly. Tur- are somewhat ticklish to raise in oung or poult stage, and they must ept well away from chickens to infection with blackhead, rela- harmless to chickens, deadly to s. However, nothing in the poul- ne is as noble as the turkey, and worth while to experiment with a irds, especially if one has some for them to range over. For one young turkey broilers are a rare not commonly available unless produce them yourself. As for fowl, they are practically game wandering at will, cleaning up pests, acting as watchdogs—and arly delicious roasted.

PRODUCTION OF fruits and vege- is so widely practiced that I shall eal with them here. Apples, pears, es, plums, raspberries, blackcaps, berries, blueberries and straw- s should all be included in the ounded small farm, as well as a ete vegetable garden, from a quar- e to an acre in size, depending eds. Nectarines, plumcots and nut are worth trying. Persimmons to be rare north of New York; ve one small tree, too young to It is quite possible that a good variety of the Midwestern pawpaw might be adaptable to this territory.

I WANT TO say a good word for dwarf fruit trees. We have a block of a dozen dwarf apples—on Doucin, not Paradise roots, which makes them about half dwarf—and ten dwarf pear trees that bear splendidly and are very much easier to spray and prune than stand- ard-size trees. We have one dwarf cherry, some seven feet tall, that is loaded with fruit. One advantage of dwarf trees is the possibility of having a considerable number of varieties in a small space. Peach and plum trees, of course, are small anyway and do not need dwarfing.

I ALSO WANT to put in a word for the Caco—a cross between Catawba and Concord—as one of the finest table grapes for the Northeast. And I might add that in selecting red raspberries, it is well to choose one of the new mosaic-resistant varieties, among which Latham is outstanding.

A SMALL FARM that produces the things here mentioned will supply a table fit for a king. But don't try to do every- thing at once! Half the fun of small- scale gentleman farming is the gradual addition of new and fresh ventures.

PACKAGED HOUSES

CONTINUED FROM PAGE 51

COMPLETELY PACKAGED but still g an advance over the use of the onal small units of timbers, es, bricks, etc., and sometimes d to as prefabricated houses, are which are constructed of prefab- l panels. Because these panels are -usually from 3′ to 4′ wide and high—and because they are pre- ated with insulation, structural ers or interior finish, they consti- definite step toward the goal of r speed and economy in building. are too many of these for all to nsidered here, but a mention of of the more recent ones will show l trends. They are of metal, as- -cement, gypsum, copper, concrete ood.

NEW COMPANY which has entered eld is the recently formed Copper s, Inc. Although they have stock for sale, they are also equipped just the materials plus the speci- ns describing their special type nstruction. They do this through uilding trades and the architec- profession. They do not construct s but license builders, architects me owners to build by their d. The outside walls and roof of houses are copper. So also are eating and plumbing lines, radia- nd hardware. The copper cover- s in the form of panels backed " of composition board. Insulation n glass. The frame, including joists, is steel. A complete air- ioning system is specified.

HER COMPANY THAT has conducted derable research in building is the can Cyanamid & Chemical Cor- on. This company is experiment- ith the making of standardized ng units that can be sold through r dealers and erected by the usual labor. Their material is gypsum. they have fabricated into a gypsteel plank. This is a molded unit 2″ thick, 15″ wide and 6′ or 10′ long. It is bound and reinforced on the sides and ends by tongued and grooved copper-bearing steel channels 2″ deep. These planks are handled as easily as wood and can be sawed, nailed and bored. An experimental house has re- cently been built in New Jersey utiliz- ing this material. The frame is of reinforced gypsum timbers spaced ap- proximately 4′ on centers and covered both outside and inside with the planks laid horizontally. Floors and roofs are of the same planks; stairs are of gyp- sum blocks. The floors are finished with wood; the roof with slate. The outside walls are stuccoed; the inside are plastered directly. Gypsum makes an excellent building material because it is light to handle, highly fire-resistant, termite-proof and an excellent insulator.

WOOD IS ATTRACTING notice, and an in- teresting experiment in the use of ply- wood has been carried out by the Forest Products Laboratory in a demon- stration house. Although these panels are not as yet commercially available, they seem important enough to be de- scribed. They consist of two plywood faces glued to wood strips which serve as the frame. Thus outer and inner wall and structural parts are all included in the one panel. This integrating of panels and frame by means of glue makes use of a principle that gives the construction great strength. Re- ferred to by the Forest Products Lab- oratory as "stressed covering," since all loads are borne equally by all parts of the panel. This is the principle which is used in aircraft construction.

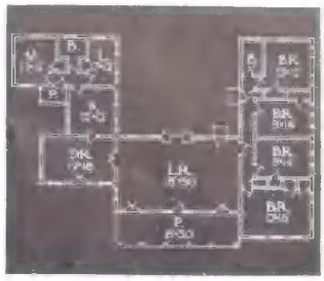
THE PANELS ARE 4′ x 8′ and a little less than 2″ thick. They are joined together by vertical mullions, the edges of the panels fitting into double grooves on these mullions. The joints are then pro-

(Continued on page 90)



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HODGSON HOUSES

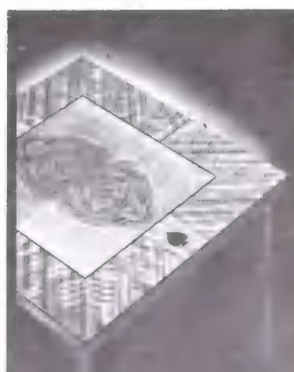
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COMPASS POINTERS

TWELVE MONTHS IN FLORIDA



Game fishing in the warm b
Gulf Stream, one of the most ex
ing sports in Florida. Or sun ba
ing in St. Petersburg for the la



JOHN LODWICK NEWS S

THEY came to see and they staved to build. That's Florida. They came to see long white beaches rolling away, mile after mile to the horizon, an ocean divinely blue and skies which could be counted on to be smiling in January. They came to bowl lazily along in wheel chairs under long-leafed exotic palms. They came to play at the thirty odd sports which Florida holds out enticingly, but most of all just to be peaceful and sun-baked while the tempest raged further north. Nine times out of ten it all started with the briefest of vacations, a single week snatched from other things. But it ends up, nine times out of ten, with a house building and a garden being laid out and Florida as legal residence. We can prove it to you with statistics, by the hour, all about the number of building permits granted and how taxes are low and the air full of all the correct kinds of actinic rays, but statistics aren't as interesting as Florida is.

A fact little grasped by the society columns of the daily papers is that Florida is a large state. There, where the twin glories of Palm Beach and Miami make glittering headlines, the fact is forgotten that people like you and me can see our Florida and choose our building sites in a completely unostentatious way. Don't misunderstand me, Palm Beach is enchanting. You should by all means see it where it lies, a narrow strip between Lake Worth and the sea, of concentrated magnificence. Miami, beside it, is downright homey. You must not miss Miami and Miami Beach because you will have a very good time there. Henry L. Doherty thought up the Florida-Year-Round Clubs which are what make these places such fun. If you stay at the Miami Biltmore, the Roney Plaza or the Keylargo Angler's Club (and you owe it to yourself to go to one of the three), you are automatically a member of the Year-Rounds, of the Miami Biltmore Country Club, the Roney Plaza Cabaña Sun Club and the Keylargo Angler's Club. So you see it is a three-in-one membership. Fleet aërocars ply between them every half hour. You can be as sporting as you please and you will meet charming people without an effort. After you settle down to being a citizen of Miami or its environs, you become a member for a nominal fee and there you are, fixed for the rest of your days.

TOPOGRAPHICAL note: This department gets confused about this section of Florida and its hotels, but we have it straight now. The Pancoast and Roney Plaza Hotels are at Miami Beach. The Miami Biltmore is at Coral Gables. The Columbus is at Miami. All three lie close, with Miami the focal city, Coral Gables and Miami Beach more resort-like.

Along this section of the coast you may pick your avocados from the trees or bushes or vines or whatever they grow on, to say nothing of papayas and guavas, mangoes and limes and oranges and a whole compote of others. You may go to flower shows and revel in the beauty of orchids flown from South America. You may watch jai-alai played by Cubans and Mexicans and even veritable Basques. And sit the easier for the fact that there is neither income tax nor hay fever in this blessed land.

But to return to the matter of size of Florida. There's Orla which is called the city of trees which has thirty-three parks thirty-three lakes. Spanish moss d from live oaks and the bass fishin superb. There are wild turkeys quail and duck in the regions aro Lake Apopka.

There is Daytona, which we'd ways thought of as just a flash of fast car streaking down the be after another. But last winter a fri brought us a jar full of Daytona s and then we understood it all. Daytona sand is unlike any sand

LEFT BELOW, A VIEW THROUGH THE COLONNADE OF THE MIAMI BILTMORE HOTEL, AND AT RIGHT THE RINGLING ART MUSEUM IN SARASOTA



MIAMI BILTMORE



ATLANTIC COAST LINE RAI



Swimming pool by the sea at the Roney Plaza Cabana Sun Club

r saw before. It is as fine as silk d as white as milk and it goes on and for miles.

ERE IS ST. PETERSBURG on the West ast, the Gulf Coast you must call it. Pete has fishing galleries leaning over the sea. In fact the city is al- st surrounded by water and there are tty islands lying right next door to It has good hotels, heaps of them choose from, and somehow is as com- table and lazy as a beloved old shoe.

ERE IS JACKSONVILLE (by now we've all sense of orderly geography and spinning round Florida like a top) ich is the gateway to Florida, so it bably should have come first of all. s a gracious city, generously planned, wide streets threading through the icious shade of its live oaks. St. Augustine, which is certainly the oldest and possibly the most fascinating city in America, is close at hand. You will see the Fountain of Youth there and breathe in youth with the sunny air.

THERE IS THE dude ranch at New Smyrna which comes as a shock to people who think the horse is a local western animal, exclusively. There is Mountain Lake and the nobly beautiful Singing Tower. There is Long Key where you fish off an island thick with cocoanut palms.

THE MORE OF this we set down, the more we realize that Florida was never meant to be compressed into this or any other article. It probably wouldn't fit into a book, either. So obviously the best thing to do is to go and see it. But plan to stay for a long time.



ATLANTIC COAST LINE RAILROAD

The skyline of Orlando as seen across the waters of Lake Eola



alm trees and tropical shrubs fringe the water's edge at St. Petersburg

FLORIDA HOTELS



A MODERN "Castle in Spain"—with the added attractions of tropic seas at your doorstep. Private beach and Cabana Club, and all the carefree pastimes of Miami Beach from which to choose your sunshine diversions. Excellent cuisine and service. Select clientele assures you of congenial companions. For reservations write or wire:

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EVERY room a spacious sun parlor "living" room. New design beds become attractive couches by day. Vita-glass throughout, tropical ventilating doors and venetian blinds, modern decoration—a complete departure from the "hotel room" idea—actually a one-room suite. ¶ Conveniently located North of Lincoln Road, one block from Collins Avenue, overlooking Miami Beach Country Club Golf Course. ¶ Restricted clientele. Write for booklet.

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NEW SMYRNA, FLORIDA
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Widely recognized as an unusually healthful resort. Half mile from famous Coronada Beach. Steam heat. Game room. Orchestra. Golf, all sports. Rates, including meals—Weekly, Single from $28 to $42; Double from $56 to $77.

Ownership Management

Summer—Hotel Mahopac, Lake Mahopac, N. Y., and De La Vergne Farms Hotel, Amenia, N. Y.

MIAMI BEACH, FLORIDA



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America's Finest Ocean-Front Hotel . . . a complete resort in itself . . . private beach, cabana colony, outdoor pool, tropic gardens, sun decks and promenades . . . where the smart world enjoys a holiday that is socially comfortable. For particular information, address the hotel direct . . . or New York office: 521 Fifth Ave., Suite 2421-25 . . . Chicago office: 180 N. Michigan Ave., Room 1015.

IN · MIAMI · FLORIDA ·

THE
COLUMBUS



The pursuit of happiness is taking people south this year—more people than the south has seen since the good old days of "dough and delight." Don't you think it's about time you treated yourself to a winter holiday? You will find transportation and hotel rates reasonable—and Florida as beautiful as ever. HOUSE BEAUTIFUL unhesitatingly recommends the hotels listed above for your sojourn.



IN THE ISLES

In Cuba the flower seller's basket is topped with coral against blue skies

C. M. ZOEHRER

SPECIFICALLY, at Nassau you can go in the morning to Sally and Victor's and have them put you up a picnic lunch of wonderful sandwiches and tropic fruits, then go fishing all day long. Or wander down the streets of Nassau and buy tweeds straight from London and bright Liberty silks.

In Cuba you can drink pina coloda, very, very cold pineapple juice, and go to the races by day, the jai-alai at night. Or leave Havana for a day or two and stay in a countryside which is lush and Spanish and romantic.

Clearly, this is no winter to stay at home. Not while there are islands to the south, waiting for you.

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A letter, telephone call or check on the coupon will bring you literature and information—gratis, of course

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- ☐ Canada
- ☐ Ranches
- ☐ New England
- ☐ Mid-South Resorts
- ☐ Florida
- ☐ South America
- ☐ South Africa
- ☐ North Africa
- ☐ Egypt
- ☐ Australia
- ☐ India
- ☐ Orient

name

address

HB 12-35

PACKAGED HOUSES

CONTINUED FROM PAGE 87

tected from moisture and air by mastic. Floors and roof are of panels similarly constructed but with faces glued to a 2" x 6" structural member instead of one 1⅜" x ¾" as in the case of the wall panels. There is insulation in all the panels in the space between the sheets of plywood. Finished floor is wood laid in 4' squares. In the bathroom is a newly developed wood plastic, a maple sawdust chemically treated and molded under pressure into hexagons and squares to form a dense, black, impervious tile.

THERE IS ANOTHER system which makes use of plywood. In this case the plywood is prefabricated with steel sections which serve to tie the panels together. These panels come as large as 36" wide and full story high. There are also smaller panels in multiples of 6" to permit flexibility in the placing of windows and doors. These panels are light weight and easily handled. They are said to be weather-proof and resistant to rot and vermin because of the synthetic resin which binds the laminated wood of the panels together. Inside they may be painted or veneered with fine woods. Spaces between the panels are filled with insulation of any material. Simplest is the use of hairfelt, in which the panels come wrapped. These panels, called Phemaloid Compound Lumber, are manufactured by the Haskelite Manufacturing Corporation and can be obtained through a local dealer.

NEW ALSO IS the use of panels of mosaic concrete recently demonstrated in a house built by the Earley Process Corporation in Washington, D. C. The concrete house is not new. Both monolithic concrete (poured concrete) and concrete blocks were used in this country as long ago as 1860 and there are now in existence as many as twenty systems that make use of precast concrete slabs of different sizes. These of mosaic concrete differ in that the concrete has a new textural finish and the panels are joined together by a new patented process. Although these panels are not yet ready for distribution except in Washington, eventually they will be made generally available by dealers centrally located throughout the country.

MOSAIC CONCRETE IS made of crushed quartz, quartz sand and Portland cement. The panels are cast in molds and just before the material finally hardens are brushed with muriatic acid to give a textured surface and color by exposing the aggregates or hard particles. These panels are from 4' to 10' wide, 9' high and 2" thick and are reinforced with steel mesh. They are placed against a frame of wood or steel and attached to concrete columns which are cast back of the panel joints. Windows are cast in the panels at the shop so that after the frame is erected the wall panels can be put in place in a few days and in any kind of weather. These panels are proof against fire, weather and water. Because they require no upkeep they are said to be as cheap as a wooden house after it has had its first repainting.

OTHER PARTS OF the house, too, are being packaged. Several years ago the unit bathroom was put on the mark by the Accessories Company of th American Radiator Company. This i not a complete room, to be sure, bough *in toto* and ready to drop into plac but it is nevertheless a distinct ste in this direction. Both tub and lava tory are purchased combined with in terlocking metal wall panels, which ca not only be put in place without lat and plaster and which provide spac for plumbing pipes but can be installe in old houses over the existing plaste walls. Matching panels to complete th walls of the room are obtainable.

SINCE THEIR FIRST appearance new de signs and new devices in connectio with these panels have been made avai able which bring the perfect bathroo still nearer. Chief among these are combination shower and bath unit; lavatory that includes medicine cabine shelf, new shaving light, built-in han per, attached towel bar and extra sup ply cabinet; and a grip-seal hange that locks the tub to the wall and pr vents its settling and a consequen crack between tub and wall. It al eliminates any smudging of the wa here when the tub is wiped. This com pany is also working on a unit kitche which has not yet been released.

ANOTHER SIMILAR STEP is the integratin of the parts of a heating and air-co ditioning system so that one may pu chase instead of the separate pieces equipment—heater, conditioner, radi tors, valves, pipes, fittings, etc.—a com pletely packaged system. This may l one-pipe steam, warm water or vapo all worked out for houses of differe sizes. This is a plan also promoted b the American Radiator Company.

STILL ANOTHER HIGHWAY leading to th goal of the packaged house is tha traveled by those manufacturers wh are selling an increasingly greater num ber of the products that go into th house. They are not only simplifyin buying for the contractor; they ar providing dealers (who admittedly hav not been aggressive toward new bus ness) with a constructive selling pla

ONE COMPANY THAT is definitely hel ing to organize dealers in this way the Certain-teed Products Corporatio This company is promoting the buil ing of the smaller house by sellin plans for houses costing in the neig borhood of $5.000. A contractor pu chasing such plans (which have bee designed by architects) can obtain quantity survey and get from one sour a price on practically all the structur materials for the house. For larg houses the company will work similar through architects.

ANOTHER COMPANY THAT is travelin this road is the Reynolds Corporatio Although this company is newly o ganized it has a comprehensive and fa reaching program to offer to deale builder and architect. Its purpose both to make a perfectly constructed an thoroughly equipped house availab and to simplify the complex procedu of customary building operations. Th company neither upholds the old tr ditional ways of business nor does aim toward the completely prefabricate

house. Its course is midway between the two. It does not sell stock plans but it has developed a construction technique that will fit any kind of house.

BESIDES THE REYNOLDS Metallation—an insulating material consisting of thin bright sheets of metal—the company sells steel framing, structural flooring, a metallated plaster base, steel windows, roofing, plumbing fixtures and a complete air-conditioning system—eighty percent, it is said, of what goes into a house. It supplies not only the materials for the house; it sells equipment as well. These are not, however, sold separately but as part of a coördinated service. This service is one of the ways in which this particular building program differs from all others. It includes the making of framing plans, heating and plumbing layouts and also supervision which insures their being carried out. This service is supplementary to the architect's and in no way supersedes it. Likewise, the contractor operates as usual to carry out the architect's and the company's specifications.

THUS WE HAVE various kinds of packaging offered but all designed to produce a more economical and enduring house. Activities in many directions show an aroused desire on the part of manufacturers to organize what has been of late a quiescent industry. Standardized houses sold as *houses*; prefabricated parts and systems of construction; unified heating systems; and finally a program based on coördinated selling are all brushing away the cobwebs of antiquated building methods.

GIVE BOOKS FOR CHRISTMAS

GARDENING BOOKS ARE like bathing suits: some are made for dallying on the brink, others for plunging into action, and the user of one type rarely enthuses over the other. The canny giver chooses from the publications of 1935 according to the proposed recipients.

The gardener who thinks in terms of a plan will rejoice in:
"The Art of Home Landscape." Bottomley. DelaMare. $3.50.
"Garden Design." Cautley. Dodd, Mead. $5.
"Color and Succession of Bloom." Ortloff and Raymore. Doubleday, Doran. $2.50.

For the beginner who expects to dig:
"Gardening Short Cuts." Kains. Greenberg. $2.
"The Gardener's How Book." Sherlock. Macmillan. $3.50.
"The Doubleday Garden Books." Ten subjects. $.50 apiece. Doubleday, Doran.

To remind the expert:
"What Happens in My Garden." Wilder. Macmillan. $3.
"Weeds." Muenscher. Macmillan. $6.
"Lilies." Woodcock and Coutts. Scribner's, $6.
"Old Roses." Keays. Macmillan. $3.
"The Complete Garden." Taylor. Doubleday, Doran. $1.80.

Herbs for stimulation or simulation:
"Herbs and the Earth." Beston. Doubleday, Doran. $2.
"30 Herbs Will Make A Garden." Lyman. The Professional Press, Berkeley, Cal.
"An Herb Primer." Brown. Perkins Press, Topsfield, Mass.
(These two brochures at $.25 apiece make good Christmas cards.)
"Household Uses for Herbs." Arts and Crafts, Concord, N. H., $.55.

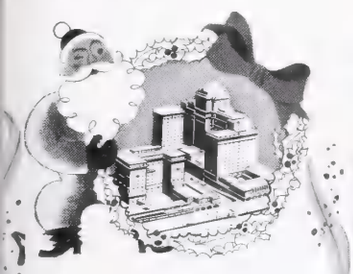
When the main interest is the cut bloom:
"Flower Decoration." Spry. Putnam. $3.50.
"Japanese Arrangements of the Ohara and Ikenobe Schools." 2 vols. Yamanaka. $2 apiece.
"How to Arrange Flowers." Biddle. Doubleday, Doran. $1.
"Flower Arrangement." Rockwell and Grayson. Macmillan. $3.

Behind the scenes with other gardeners:
"Truly Rural." Richardson Wright. New edition. Lippincott. $2.50.
"The Garden Grows." Leming. Harcourt Brace. $2.50.
"Week End Gardening." Patterson. Macmillan. $2.50.
"Everyman's Garden." Schling. Macmillan. $2.

Armchair traveling:
"Scot's Gardens in Old Times." Haldane. Maclehose. $2.50.
"Mexican Plants for American Gardens." Matschat. Houghton, Mifflin. $3.50.
"Ferns and Flowering Plants of Hawaii." Degener. New York Botanical Garden. $4.50.
"Flowers of Bermuda." Britton. New York Botanical Garden. $3.50.

For the gardener not ashamed to be pleasantly sentimental:
"Who Loves a Garden." Jones. Primavera Press, Los Angeles. $2.50.
"Up From the Earth." Spencer. Anthology of garden verse. Houghton, Mifflin. $2.75.

Special interests:
Rocks: "Gardening in Stone." Wheelwright. McBride. $2.
Indoors: "House Plants." Sulzer. Doubleday, Doran. $1.50.
Greenhouse: "Gardening in the Greenhouse." Dorrance. Doubleday, Doran. $1.50.
Biography: "Gertrude Jekyll." Memoir by her nephew, F. Jekyll. Bookshop Round Table, Northhampton, Mass., $2.75.
For the gentleman farmer: "Five Acres." Kains. Greenberg. $2.50.



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A REAL old-fashioned Christmas, with the added sparkle of spending it by the sea. Stockings for the youngsters. Carols. A mammoth tree and a bounteous feast. Golf, riding, skating, and hockey. Varied entertainment in the hotels. $7 up at Chalfonte, $8 up at Haddon Hall, single, American Plan. $5 up at Haddon Hall, single, European Plan. Special weekly rates.

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all ashore that's GOIN' ashore . . .

Comes a time when you hear this call, knowing it means you, once too often, and you decide, by all that's most foolhardy and most reckless in your family tree, that the next time you're on a ship you're going to be the one who stays on it. Even if you have to mortgage the house to do it.

But you don't—not these days. There are all kinds of trips and boats and cruises and routes that seem hardly any more expensive than living at home. And counting dividends of excitement, pleasure and health (don't forget) one good trip a year practically becomes a duty to yourself.

That is our idea of travel, anyway. If you have any doubts, write us. We'll be glad to back up our enthusiasm with facts.

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For your winter holidays

NEW ENGLAND



During these next few weeks, train-loads of people, holiday-bent, will be returning to New England for an old-fashioned Christmas or New Year. They will re-visit old, familiar haunts. They will ski, coast and skate at New England's famous winter resorts, enjoying each evening the warmth of comfortable accommodations. New England is, of course, best known for its varied summer vacations, but from the gentler climate in southern New England to the snowy peaks of the north, there is also variety in the winter. Come and enjoy it. Make your plans this winter to buy or rent vacation property in New England.

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whatever season you plan to come to New England, write today for the beautifully illustrated year-round booklet. Enjoy the thrill of planning ahead. Clip the coupon now.

NEW ENGLAND

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Please send me free copy of New England vacation booklet H-45
Name
Address



for THE GARDENER'S FILE



DECEMBER: "Cover such herbs as cannot abide cold and hard winter, with Fearne or Straw, and God send a merrie Christmas." A gardener wrote these words in 1661, and they are as timely in 1935 as they were when they were set down

WINTER PROTECTION

Box. Cold is not the enemy of box, but February and March suns which burn the leaves by shining on them when cold winds and low temperatures prevail. Plenty of water at the roots before winter clamps down helps greatly, so it should be given until the ground is too frozen to absorb it. Well rotted manure is beneficial when used as a mulch every other year around the roots, such cover to be applied after the ground has hardened. To shade box plants from the sun construct over them a conical structure of laths, strong poles or bamboo well firmed in the soil and tied. Over this frame is fastened evergreen boughs or corn stalks (where borers do not make this material a menace) closely enough so that no sunlight reaches the plant. Take care, however, that the covering neither touches the leaves nor excludes a circulation of air. Be sure not to remove this protection in the spring until settled warm weather has come; then do it on a cloudy day and water copiously.

HOUSE PLANTS

Bulbs. The two varieties which may be continuously potted up for the winter indoor garden are the paper-white narcissus, *N. polyanthus,* and the Chinese Sacred Lily, *N. tazetta orientalis.* Prepared fiber or plain granulated peat moss may be used, and the containers may be undrained bowls or pots. Soak either moss or fiber several days before using, until it is damp enough to hold together when squeezed in the hand. Buy first-class large, firm bulbs, and in planting see that the soil or fiber *beneath* the bulbs is not pressed down hard, but what is placed *around* them firmed well to prevent heaving when the roots push out. Keep constantly moist, give plenty of water, then tilt the dish and let the surplus run off. Put in cool darkness—not over 50°—until the roots have formed, then place in a sunny window. Narcissus started after January 1 need no dark treatment, but make roots and tops simultaneously in the light. Expect results according to this schedule: planted December 1, flower January 14; December 15—January 24; January 1—February 4; January 15—February 14; February 1—February 25; February 15—March 7; March 1—March 15.

WINTER PESTS

To lessen the chance of spreading the Dutch Elm disease fungus next spring, when the beetles become active, remove and burn all weak and dead limbs from the elm trees this winter, which will do away with some of the insect population. In the spring material co-operation can be given if suspected wood is sent to approved stations for diagnosis. Some of these are the Experiment Station, Massachusetts State College, Amherst, Mass.; Connecticut Experiment Station, New Haven Conn.; Dutch Elm Disease Laboratories, Morristown, N. J. Many eggs of undesirable life hibernate on tree trunks, as well as grubs which winter in the crevices. These will be discouraged from future activities if sprayed while the wood is dormant, especially now in the early winter when the spray will dry without freezing. Choose a day 42° or above and get any dormant oil emulsion at the seed store. Fruit trees, flowering shrubs, Roses will all benefit.

WATERING

House plants. A strong case has been developed for the advisability of growing plants in the house in receptacles devoid of any drainage opening at the bottom. They are cleaner, and no water can escape from the soil except from the surface or through the medium of the plants themselves. It is impossible for the top to appear moist while the earth in the pot around the roots is bone dry, on account of the evaporation taking place through the side of the clay pot. In such containers a rule for watering is to withhold moisture if the surface soil seems damp, but a safer means is suggested by using a simple water gauge. Take a piece of absorbent coniferous wood, pine, fir, yew, spruce, pointed and long enough to reach to the bottom of the container. Insert it close by the edge and leave it, where it will always be in contact with the soil and will at all times be just as wet or dry as the earth in the container.

STORING GLADIOLUS

For safe-keeping during the winter the cured corms should either be spread a few inches deep in shallow boxes or put into loose woven cloth bags and stored in a dry room or cellar. It is asserted that the thrips are inactive in a cool temperature, so when it is possible have the temperature of the winter room 40° or less. As an extra precaution use naphthalene flakes scattered among the corms at the rate of an ounce to 100 bulbs, covering the receptacle, which should be a box in this case, with paper or cloth to keep in the fumes. Another amount is a teacupful of flakes for a flat of bulbs 1′ x 2′ and 4″ deep, or small lots can be protected by a teaspoonful to a dozen corms tied up in a paper bag. Keep closely covered or tied for only two or three weeks, and remove flakes before any sprouts appear.

FERTILIZERS

The gardener is fast passing from the stage of taking things for granted, and desires reasons for his procedures. Now it is explained that the use of concentrated fertilizers varies with their positions in relation to the plant's roots, as this nourishment is only taken up through the roots. The action of the various elements in the soil needs consideration. Soluble nitrogens, such as nitrate of soda, ammonium sulphate, calcium nitrate and urea, dissolve quickly, sinking into the ground with a vertical motion and very little horizontal movement. This means that they may be applied as top dressing when dissolving and rainfall will carry them down. On the other hand, phosphorus travels a very short distance in the soil when dissolved, so phosphates should be placed deeply in order that they may reach the roots. This is why liquid manure is poured on the soil around the plant, and bone meal dug in under and around the roots. Potash action is in between these two extremes. This is explained in detail in the bulletin written by Prof. C. B. Sayre of the New York Experiment Station at Geneva, N. Y.

LILIES

Late Planting. As many imported varieties of Lily bulbs do not reach this country until late fall or early winter, it is easy to live up to the horticultural tenet that autumn-planted Lilies are the most successful, generally speaking. They can go into the ground until it is unworkable. Always plant promptly after receipt of the bulbs, as the scales are soft and deteriorate rapidly. Plant them deeply, as they need to have their roots firmly anchored, with the tops six to eight inches under the surface for base-rooting varieties, and deeper for those having stem roots as well. Mulch well with a protective covering for at least the first season. A comprehensive new book on the Lily is "Lilies," by Woodcock and Coutts.

TREES

The Hemlock as a Christmas tree. Pennsylvania made the Hemlock, var. *Tsuga canadensis,* the state tree by an act of legislature in 1931. No tree is so suited for the uses of the holiday season in beauty of form and foliage if the nursery-grown stock, tub-planted, is used. Brought inside in its container for Christmas, it should be put outdoors as soon as that mission is fulfilled, and kept well watered, when spring ground planting will be in order. Send for the booklet published by the State Department of Forests and Waters, Harrisburg, Pa.

NEW BOOKS

"Collecting Plants beyond the Frontier of Northern British Columbia," by Henry. American Horticultural Society, Baltimore, Md.
New edition of "Bailey's Standard Cyclopedia of Horticulture." Macmillan, $15.
"Gardening Indoors," by F. F. Rockwell. Macmillan, $2.50.
"Flower Arrangement," by Rockwell and Grayson. Macmillan, $3.
"How to Grow Spring Flowering Bulbs," by Moore. Pamphlet. Ryerson Press, Toronto, $.20.

THE DAHLIA FUTURITY

CONTINUED FROM PAGE 52

e in the show room. One of the st seedlings of the year has yet to shown in perfect condition. This is to be regretted, for if there is obstacle to the ultimate success of Dahlia as a flower it is the keeping ity of the bloom, which in the ds of all too many of the population ne country is poor; a reputation un- rved but acquired by poor handling er than lack of stamina.

S SAW THE great adventure of the erican Dahlia Society in a further sion of classes realized in several vs. This year on display one saw entirely new division of Dahlias— less than seven-inch class. In this on were blooms good, bad and in- rent. Although I opposed this idea nally, I am ready to admit it has possibilities if the American Dahlia ety will add a couple of regulating s to the division. First, I would bar Dahlia which, when normally rn, would exceed the prescribed Second, I would raise this size limit ight or eight and a half inches, e the present seven will result in too y fine Dahlias between the real large this group. Third, in the judging edlings for this group, I think their nercial or cut flower value should tressed: in other words, should a variety be presented that was exact- ike one of the existing larger- ered varieties, yet normally grows ler and has fine keeping qualities a productiveness of bloom, that d seem to be the desired goal. th, let's use the few really good ent cut flower varieties as a measur- stick instead of the giant flowering ties as a model; Jersey Beauty is lendid example of this group. This division can accomplish two things gulated properly: to popularize the r to the thousands of people who ally buy cut flowers and to bring Dahlia into gardens where it is not grown by convincing the sceptics now they may have great quantities sable size blooms of magnificent which, with any care at all, will in comparison with any other r when cut.

THE CONVENIENCE of readers, I divide the new Dahlias into four ps, the first three of which are ted entirely to those originated on side of the water. These groups are, the large-flowering types, i.e., over inches, second, the medium- ring that may run from about four es to eight inches, and third, minia- , pompons and singles. The fourth p will be treated briefly and will de foreign introductions of all . As is fitting, I shall take up the first.

LARGE-FLOWERING DAHLIAS

ILTON J. CROSS (Pennypack Gar-): Undefeated champion of the rn seedling classes, where it won and gold medal at Norristown, York, Burholme, Pennsylvania, and den, New Jersey. A great giant of wer with real beauty. Face and r area of the flower a clear sul- yellow with shadings of burnt ge together with rose and coral ings in the outer petals, giving the r a glowing appearance. Dark leathery foliage, with plant growing under good culture as tall as eight feet; due to great size of flowers it is advisable to pinch and keep it lower. Informal decorative in type. I am anxious to see this variety in the hands of some of the men who know how to grow and show them. Under these conditions I would hesitate to predict its ultimate size. I saw it fourteen inches. This is my choice for the outstanding Dahlia of the year.

PRIDE OF AMERICA (American Dahlia Farms): A beautiful primrose-yellow, semi-cactus flower with light flesh tints in the reverse of the petals. Medium dark foliage and grows four to five feet. The stems are cane-stiff and well proportioned to the flower, which folds back almost to the stem. This Dahlia was runner-up to Milton J. Cross at Camden and will be admired by all who crave their big Dahlias beautiful.

MIRIAM HOPKINS (Cordes-Laurel Dahlia Gardens): A seedling of Dahlia Amelia Earhart from the home of this flower. A huge semi-cactus flower, salmon pink with carmine suffusion. Awarded first as the best individual bloom at the Los Angeles California Dahlia Show this year in competition with all varieties, the winning bloom being twelve and one half inches. Many flowers will go to thirteen inches with good culture and disbudding. Five feet with growth the same as Amelia Earhart. Speaking of futurities, this is a real stablemate for its parent.

RUDOLPH'S GIANT (Rudolph-Ruschmohr): A giant informal decorative that will make its presence felt on the exhibition table next year. A live buff color with apricot and pink suffusion which gives a glowing effect to the flower. Grows four and one half to five feet with open habit. The bloom is deep, seven to eight inches, and holds its center to the end; blooms on October 17 this year were perfect. Dark, insect-resistant foliage. A diameter of twelve inches is easily attainable with this splendid new variety.

MRS. W. F. LORD (Pike-Parrella): This Dahlia has a great winning record over the last three years in Canada, where it originated. Not only did it capture prizes in the seedling classes but in the open competitive classes as well. Though an informal decorative it is a regular petaled flower. A bright gold with tints of peach on the reverse of the petals. The gold deepens at the base of petals to almost flesh, giving the flower a glowing appearance. Grows about five feet with ten-inch or better blooms easily attainable. A very clean grower.

OAKLEIGH MONARCH (Oakleigh Gardens): One of the most striking Dahlias of the year. Deep cardinal red with infrequent streakings of yellow showing late in the season when I saw it, although I understand these are less prominent earlier in the year. Grows five to six feet and has nice dark foliage. The form is much like Omar Khayyam, the petals being tubular when opening and finally flattening out into a big broad-petaled formal decorative. As the flower matures the outer section reminds one of Jersey Beacon, although improved in color. This Dahlia scored well at the East Lansing Trial Gardens and has been extensively tested with success in several sections of the country the past year.

CALIFORNIA PEACH (Ballay-Success): This is a giant semi-cactus, bright coral or peach pink with the reverse of the petals a soft creamy pink. This is a seedling of Satan crossed with Eagle Rock Fantasy. In size and form it bears a close resemblance to Satan, but its plant growth and habits generally are more like Eagle Rock Fantasy. At Boston this variety won the achievement medal and also the Massachusetts Horticultural Society medal as the best seedling. In addition, it was awarded the prize as best flower in the show. At San Francisco it won as the best undisseminated semi-cactus. Its form, together with the color, makes it a spectacular Dahlia and one I feel sure will make its mark in gardens and show rooms next year.

MARGRACE (Hillside Farm): Another winner from the Mid-west Show, capturing the seedling award for informal decoratives. A bright scarlet with tan reverse. Blooms average ten inches by five by five and are borne on strong heavy stems. A good open grower averaging about five feet.

SHEKINAH (Curtis Redfern): A beautifully formed pink semi-cactus that has compiled an enviable record. Shown but three times, it has won first each time. It won first as a seedling and this year was awarded the trophy of the City of San Francisco as the best individual bloom of a Dahlia in the show of the Dahlia Society of California. The plant is a sturdy grower and produces blooms from ten inches up, with great depth. There are not as many new Dahlias from California this year as in the past, but this seems to be one of the really good ones. Friends from this state tell me that Dahlia fans in the far west are leaning away from the old system of awarding medals in seedling classes as not being a severe enough test. They approve the method of having a new Dahlia compete against established great varieties to win its recognition. This opinion may make itself felt over the rest of the country, but I hope in the event of a change that somehow they will manage to congregate the new ones in one spot for inspection. If you have never tried it, it is quite a job to sort two or three new ones from the pack in even the smaller shows. The great objection I see to this plan of judging seedlings is the fact that among all the types of Dahlias the informal decoratives and the semi-cactus types at the present outrank all others in excellence of bloom. On the average, with all types competing, one of these two types will win; if this is true, a continuation of the system as described would ultimately result in type suicide to the point that but two types would retain a real degree of popularity.

MRS. HERBERT O'CONNOR (Berwick-Dahliadel): Here indeed is a needed dahlia, incurved cactus type, unusually bright color, which is soft rose pink

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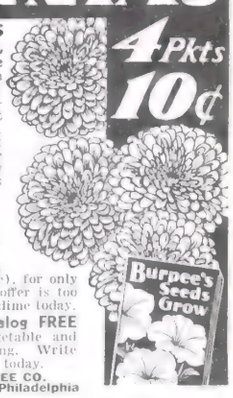
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THE GARDENER'S BUYING GUIDE

CHRISTMAS URGE

TOO many people forget that gardeners have Christmases, too. When you are wondering which tie to buy for Uncle Ned, decide the whole thing by remembering that Uncle Ned is a Dahlia enthusiast. What he would like is an order on his favorite house for new varieties to be delivered at planting season in the late spring. Or if Dahlias are not his hobby, perhaps Lilies are, or Gladiolus, or a rock garden, or any of the hundred and one other enthusiasms which take up the gardener's mind. The nurserymen and seed houses are very sympathetic in their understanding of this urge. If you dare not trust your own judgment, you may safely put yourselves in their hands. Write to them, telling them exactly what you want to spend and trusting to their desire to please. Some houses will send little gift cards announcing that at planting time an order of seeds or plants will be delivered with your compliments. You will endear yourself forever to your garden-minded relatives for this thoughtfulness.

And remember that Christmas for the gardener does not stop with his next year's planting materials. There are always garden accessories which he will like, and the shops in your own city will turn up dozens of suggestions. Get the most practical tools. If you're not a gardener yourself, take along someone who is. Any gardener gets a vicarious pleasure out of shopping for someone else.

And house plants. This is the season when minds turn from the out-of-doors to the little containers which send up blooming shoots on the window sill or on tables in the living room. Both the paper-white Narcissus and the Chinese sacred lily may be continuously potted up for the winter indoor garden. Bulbs planted December 1 will flower on January 14. Plant December 15 for blooms on January 24.

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Red Jug (Preas-Ruschmohr): A Dahlia that will arouse some arguments as to its type, yet to me it is distinctly semi-cactus. It is true that it has a claw-like formation, but the petals are not sufficiently revolute to place it in the regular cactus class. I hope that when judging next year I won't have to retract this opinion. A brilliant cardinal red that grows six to seven feet with an open habit of growth. Most of the flowers should average nine to ten inches, although it may grow larger. Really a distinctive Dahlia that grows on you, with acquaintance. Cane-stiff stems with perfect facing of flowers.

Eva Hunt (Harry Hunt): This Dahlia was really introduced last year, but only five or six plants were sold so it is little known. A fine white informal decorative that grows about five feet and produces many twelve-inch flowers. It is a pure to creamy white with a cream center. An open grower with fairly dark foliage. It will give real opposition in the white class this coming year and it is my guess that it will win lots of prizes.

Miss Glory (Ballay-Success): This new one is a very large semi-cactus, adding another fine Dahlia to this type for the year. The color is a soft apricot yellow; the petals are well rolled and considerably incurved. It blooms early and freely and has good foliage with long strong stems that support the flower nicely. Winner of a Certificate of Merit at Storrs. This Dahlia is well regarded on the west coast, three different and capable Dahlia fanciers writing me about it.

Kentucky Sun (White's Dahlia Gardens). This is a dahlia that I have yet to see but it comes so highly recommended and by so many Dahlia enthusiasts that know a good one when they see it that it is being included. A huge pure yellow formal decorative, one color throughout; it already has made a record. Awarded the achievement medal as a seedling at the annual show of the Dahlia Society of Kentucky; it also won the Courier-Journal Louisville-Times silver cup for the best new Kentucky creation. Easily grows ten by five and one half inches. The blooms project out of the foliage with the flower placed at a good angle on the stem. A rugged grower attaining the height of five to six feet. Dahlia fans in old Kentucky predict it a sure winner in the formal decorative class and I think enough of their opinion not to be worried in the least over its future.

Clara Carder (J. A. Kemp): Almost a border-line Dahlia as to type, but as I saw it is an informal decorative. The form is similar to Monmouth Champion with more whirl and twist. Color, a cyclamen pink with a flush of yellow at the base of the petals that lights the flower. As the flower opens the massed center petals show a purple cast. We saw blooms as large as twelve inches by five in depth. The plant grows four to four and a half feet and spreads nicely.

Sara Kay (Harry Hunt) and Bonnie Belmont (Cochran Ruschmohr): These two Dahlias are reviewed together due to the fact that they are so similar. Sara Kay grows to a height of six to eight feet and Bonnie Belmont about five feet. They are both semi-cactus and both yellow. Bonnie Belmont is perhaps a shade deeper in color and the smaller of the two. Sara Kay will grow thirteen inches—I saw many that big—while Bonnie Belmont will run nine to ten inches. They are both open growers and possess fine stems. Seen together there is a real difference, but separated it is difficult to center on which is which, although some fans expressed decided preference for either one or the other. In fairness to both they are reviewed together and it will be interesting to note the record of each; at the end of next season they will, of necessity, oppose each other on the show table before the 1936 show season is finished. At the moment I am neutral.

Thelma Todd (Laurel Dahlia Gardens): A large semi-cactus of primrose yellow with the back petals suffused rose. Splendid form and a good grower. Bush about four feet and the flowers run naturally ten inches by five and one half deep. This might be called a much improved Lincoln G. Dickey if you know that variety.

Orchid Moonlight (Greenough-Ruschmohr): A Dahlia you might leave out of an article such as this if you let the fact that the informal decoratives and semi-cactus types have reached a greater degree of excellence than the other types influence you. However, this is a true type formal decorative of splendid habits, not the least of which is that on October 25 this year it still had a perfect center and form plus good color. It is mauve pink with a touch of rich yellow at the base of the petals which lights the flower. As the bloom opens there is a slight suggestion of streaks of cream which disappear as the petals fold back. Grows about five feet and is a free and early bloomer; foliage leathery and insect-resistant. Flowers run on the average nine inches or better. Splendid stem with perfect facing of flowers. Incidently, this variety was awarded a Certificate at Storrs in 1934 and won in 1935 as best formal decorative seedling at both New York and Rockville Center.

Moon-Glo (Parrella): This Dahlia is in the list of new varieties not particularly because it is a great Dahlia but rather because it is a good Dahlia and fills a need for a formal yellow decorative in the large flowering class. This is a lemon yellow high-centered formal decorative running about ten inches under fair culture. It grows about five feet, has a splendid stiff stem with flowers well placed. Occasional short white streaks show in the flower, which give the effect of silver and which disappear as the flower opens. We don't think it can approach either Lord of Autumn or California Idol, but neither are they formal decoratives.

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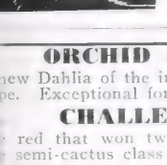
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FLUSHING, MICHIGAN

has probably done more to popularize this flower than any other variety, is also the creator of this new white. To me this is one of the great Dahlias of the year in that it will undoubtedly further the good work that Jersey Beauty has carried on for several years. While it may be questioned that any white Dahlia can ever compete with the glorious pink of the earlier creation, I am informed by florists that Jersey's White Beauty fills a long-felt want and in their opinion already is a success. The flowers average about six by three inches. The color is white with a very pale lemon yellow cast at the base of the petals. This produces a light cast at the center of the flower which enhances its beauty. The plant is not quite as tall as Jersey Beauty and more free-flowering. The stems are better, being just as erect but more slender. It is a one hundred percent producer of fine flowers. This Dahlia will be popular in the garden as well as the cut flower market for its actual beauty and keeping quality. There is sufficient wave in the outer petals to classify it as informal decorative.

TREASURE CHEST (Dahliadel Nurseries): Here is one of the most beautiful Dahlias of the year. The blooms are about eight by six inches and a soft golden yellow lightly suffused with coral red, similar to a light Jane Cowl but richer in tone. It has perfect form from early in the season until frost. Strong slender stems support perfectly a most graceful flower. The plants are profuse bloomers and the flowers not only keep well but in addition actually grow or expand after being placed in water. This flower will find great favor for arrangements of all kinds both in the home and in the show room.

MRS. ALFRED BUNYARD (Baddeley Bros.): A fine formal decorative growing six to seven inches and three inches deep. The color is a clear sulphur yellow and one tone throughout. The stem leaves nothing to be desired and the foliage is medium dark. Great popularity will greet this attractive variety.

NEW POMPON, MINIATURE AND SINGLE DAHLIAS

IT IS WITH regret that I have no new ball or show type Dahlias. It seems to me something should be done about this fine old type. The relaxing of both size and form requirements in recent years is resulting in a sort of semi-show type Dahlia that lies somewhere between the formal decorative and the show Dahlia without the beauty of either.

VALERIE (VALERIA HOME): A fine little pompon that should interest the exhibition-minded as it has perfect form. It is a light primrose yellow tipped purple, shading to light lavender pink on the outer petals. A good grower, free bloomer and with perfect stems.

BETTY ANNE (Pennypack Gardens): A lovely soft violet rose pompon with splendid form and growing habits. Each petal has a spot of yellow at its base which does not show but contributes much to the effect of the flower. A truly lovely flower named for an equally beautiful child—the young daughter of a Dahlia-minded florist, Charles Fischer of Atlantic City. This Dahlia supplies a long-felt want in poms as to color and its other qualities leave nothing to be desired.

ROSALIE (Fischer and Masson): My first view of this pompon was in the field where it was being grown for cut flowers that were much in demand. One of the rare ones that never stops producing in great quantities. It is an ivory white with wiry stiff stems which project the myriads of blooms right out of the foliage. Good foliage and altogether a fine pom.

RUD (PENNYPACK GARDENS): Another pom that caught my fancy. Amaranth red with reverse of petals a rosy magenta. The complete effect is a rich deep one-tone red. Dark foliage, good stems and fine type flowers. I don't know if this new one can lick some of the good reds we already have, but predict it will be in the running on the exhibition table next year.

BEFORE DISCUSSING THE miniatures it might be well to record the fact that out in California hybridizers have evolved a group of miniatures that are no larger than poms yet have perfect miniature form. At the moment they are held mostly by cut flower growers who do not attempt to sell them, preferring the advantage sole possession gives them in the cut-flower market in California. However, they will probably appear in the near future and will likely, at that time, cause another type problem for Dahlia shows. One wonders if the day will arrive when we shall have a miniature-miniature class, as it were.

ECLIPSE JUNIOR (Baddeley Bros.): This is the finest miniature I saw during the show season, although that opinion should not detract from the others here listed, which are more than worth while. The color is orange cadmium, deepening at the center. Formal decorative in type with stiff wiry stems and with the flowers facing at just the right angle for either exhibition or arrangement work. Medium dark foliage, branching nicely, and a profuse bloomer.

ROSE BEAUTY (Dahliadel Nurseries): A neat miniature formal decorative that in form resembles Jersey Beauty. Its color, however, is a soft peach with coral suffusion. The blooms are both uniform and perfect with centers that hold full throughout the season. The stems are good, making it ideal for cutting and arrangement. The blooms average about two and one half by two inches and the bush grows about two and one half feet high. This is one of the really good ones for 1936.

DOROTHY BRANT MILLER (Stephenson-Ruschmohr): A lovely shell pink formal decorative miniature from California that has many of the color qualities of Little Jewell but with superior blooming habits. It grows about three feet and blooms profusely from midsummer till frost. Its shell pink color is enhanced with a light cream tipping of the petals, together with yellow at the base of each which lights the entire flower.

RALEIGH (Draper-Fischer & Masson): A splendid informal decorative miniature. The color is salmon rose shaded tan with yellow at the base of the petals. The plants bloom early and freely and the foliage is medium dark.

WIN in 1936 with OAKLEIGH MONARCH



Grow this new Hon or Roll, Merit dahlia. Limited stock only. Guaranteed 100%. Color, beautiful cerise-red. Size: 10" to 14". Foliage dark green; insect resisting. Stem strong 2' to 3' long. Height: 6'.

Certificate Winner at East Lansing, 1935. Grown, tested and approved by national dahlia authorities.

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MILTON J. CROSS I.D. Apricot peach, with a bright golden face. Blooms 12" across and 8" deep. Winner of 5 Medals, including 3 Achievement Medals. Undefeated. The new champion. A few roots available.

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GOLDEN PRINCE I.D. (Weiss-Australia). The champion of its country. Gold, flushed with a little bronze. Size 12". Without coarseness. Strong growth. Roots limited.

Root $10.00 **Plant $5.00**

BETTY ANNE — Pom. Exhibition type. New color of soft pink. Winner, best seedling Pompon, Mid-West Cleveland, Camden and Norristown, Pa., Shows.

Root $2.00 **Plant $1.00**

CHARD VANITY Cac-Min. (Jarman-England). Exceptionally long wiry stems. Color—Pink. Size 3". Winner of the "Plant Breeding Trophy."

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Write for Catalog listing other Varieties

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TWO NEW DAHLIAS

We offer two new dahlias that we are sure you will like and that we are equally sure will make good.

TWINKLE: This dahlia was the sensation of every show in which we exhibited. Orchid flowering type, about four inches in diameter. A beautiful white with distinct violet-rose markings in the reverse of petals which roll forward and show on face of flower. For cut flowers and flower arrangement an indispensable variety. Plants $1.00

TREASURE CHEST: A variety that produces a wealth of beautiful blooms from early until killing frost cuts it down. Semi-cactus form, soft golden yellow lightly suffused coral red. Similar to a light Jane Cowl but richer tones. Size 8½"x6". A great keeper which expands in water. If you like beautiful dahlias you will want this one. Plants $5.00

Our Free 1936 Catalogue

Will illustrate and describe these and many other new and worthwhile standard varieties. It will also contain its usual cultural information and dahlia news that has made it a treasured volume among dahlia fans.

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DAHLIAS

1936 introductions which have won Certificates of Merit at the American Dahlia Society Trial Grounds at Storrs 1934 and East Lansing 1935. Roots $10.00. Plants $5.00.

CHARMER. ID, 10-12 x 5 ins. deep; 5-6 ft. tall. Zinc orange around center, then petals of apricot yellow blending to maize yellow. The entire flower is overlaid with a lovely sheen of apricot yellow that glistens and reflects in the sunlight. Leathery, dark green insect resistant foliage adds to the beauty of this charming dahlia.

BOBBE DEANE. FD 6-7 x 5 ins. deep; 5-6 ft. tall. In this dahlia we believe we have the long looked for orange Jerseys Beauty cut flower. The form of petals, strong erect growth, long slender stiff stems with side facing blooms of a bright pleasing orange leaves little to be desired. Preferred by our retail florists, for its extra keeping qualities.

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The stems are wiry and the flowers perfectly placed.

CERISE GEM (Draper-Fischer & Masson): As its name implies—cerise with a gold base. As the miniature flower opens it is inclined to be formal decorative, but as it matures it is a real semi-cactus type. A free bloomer with good stems supporting flowers in the right position.

TWINKLE (Dahliadel Nurseries): Orchid flowering type. A white face with reverse lined and blotched Tyrian rose. Due to the roll of the petals the reverse in orchid-flowering type is of course highly important. No Dahlia aroused more comment regardless of type than did this unusual flower. It is well named, for it seems to twinkle. The average size is four inches, with slender stiff stems. It is an abundant bloomer. Plants grow two to two and one-half feet and bloom from mid-summer to late fall without stop. Excellent for flower arrangement and will excite comment in your garden.

NEW FOREIGN INTRODUCTIONS

HERE IS A list of the new importations that will be available with some growers in 1936. They are described briefly and all were seen by the writer as grown by one commercial farm. In my opinion they are all outstanding in their respective classes and well worth a trial in the Dahlia gardens of America.

GOLDEN PRINCE (Weiss—Australia): Informal decorative. The new champion of the 1935 shows in Australia. Grows twelve inches without coarseness. Very good form and coloring is gold blended with peach.

R. P. RUTHERFORD (Stredwick—England): Semi-cactus. Golden orange flushed with red. The "Satan" of England.

MRS. R. FIELDER (Stredwick—England): Incurved cactus. Color, red ground tinted with rosy shades. The florets are very narrow and incurving.

PINK DAILY MAIL (Sandford—England): Informal decorative. Sport of Daily Mail except the coloring is orchid and is a stronger grower, producing blooms about twelve inches in size. The English champion.

SCHENTENCHI (Japan): Incurve Cactus. A very fine exhibition varie producing flowers freely on stro stems. Color is a deep shade of re

CHARD VANITY (Jarman—England Miniature cactus form; about thr inches with exceptionally long sten Color soft pink. Award of Merit at t trial ground of Wisley in Englan

GLORIOUS (West—England): Mi iature decorative. A gold medal winne Raspberry red. Extra good exhibiti variety.

THELMA-POMPON (Weiss—Au tralia): Exhibition form. White ligh tipped purple.

LEMONIA (Bruidegom — Holland Semi-cactus. Light yellow, easily gro ing twelve inches.

PINK SPIRAL (Bruidegom—Holland Semi-cactus. May be an improveme on Paul Pfitzer. Peach pink on a y low base.

PHANTOM (Berger—Czechoslovakia Informal decorative. Bicolor violet pu ple tipped white.

MRS. L. BREGAZZI (Stredwick—En land): Incurved cactus. A great e hibition variety having very fine peta Ten inch in size on stiff stems. Col yellow at base, suffused pink and y low tips.

BERGERS JEWEL (Berger—Czechols vakia): Incurved cactus. Medium-si Dahlia, as blooms are from six seven inches in size. Soft lilac pi with white tips. One of the best fr the man that introduced Frau O. Bra and Paul Pfitzer.

SO ENDS THE Dahlia Futurity for 19 Right or wrong, I am willing to sta on this list, feeling sure that the av age after another year rolls arou will be reasonably high. I am grate to many friends in all sections of t country for their coöperation and a vice in reference to varieties here listed. I have no doubt missed ma worthy varieties and perhaps includ some that will prove not so worthy, b you may be sure that those variet presented here seem qualified for t Dahlia Futurity of 1936.

PLANTATION STYLE

CONTINUED FROM PAGE 33

on the less formal type of plantation house found throughout the far Southern States, and the houses of the early fruit growers who settled along the larger Florida rivers. The jalousies, while commonly regarded as typical of West Indian architecture, are found also in the houses of the far South and have been incorporated here, not only for privacy and shade, but also for their highly decorative effect.

THE VERANDAH IS the feature of the plan of the house. It is fifteen feet deep, is semi-inclosed by the jalousies at each end, and can therefore be used throughout the season as an additional living room. Being centrally located, it corresponds roughly to the great hall of the plantation houses by furnishing access to the other portions. Two guest rooms with their baths are placed the opposite leg of the U, and the s ond floor contains bedroom, bath a dressing room for the owner as well a bedroom and bath for the daught There is an additional wing runni north which contains the maid's h three-car garage, laundry and stor room on the first floor and four se ant's rooms on the second. This a contains a secondary porch, accessi from the dining room and pantry, wh is used for lunching in the open. T gallery to the south of the master b rooms serves as an upstairs sitting ro

THE HOUSE IS built of white-pain clapboards, laid five inches to weather, and has a white shingle roof, the color being baked onto o nary red tile. The shutters are off-wh

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